

Van Halen's David Lee Roth



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## HIT PARADE

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Number 239, August 1984

**COVER STORY** 

**16 VAN HALEN** Too Hot To Handle

#### **FEATURES**

- **Def Leppard** Heavy Metal Heroes
- 10 **Pat Travers** Persistence Pays Off
- **Motley Crue** The Wild Bunch
- Accept Rock And Roll Outlaws
- **Twisted Sister** Boys Will Be Boys
- The L.A. Metal Scene The West Coast Rock Explosion
- Scorpions That Lethal Sting
- **Quiet Riot** The Noize Boys

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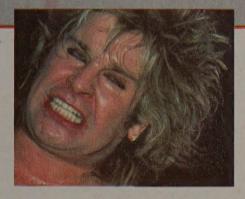


Band On The Run

Rush One Step Ahead

#### **DEPARTMENTS**

- We Read Your Mail
- Heavy Metal Happenings
- Roots Black Sabbath's Tony Iommi
- Celebrity Rate-A-Record Saga
- Pick Hit Black n' Blue
- **Shooting Stars** Hyts, Great White, Metallica, Shrapnel
- **Guitar Greats** Iron Maiden's Dave Murray
- Centerfold Judas Priest's K.K. Downing
- Video View



- Instrumentally Speaking 40
- 43 Song Index
- Import Reviews The Best In International Rock
- Caught In The Act 66 Ozzy Osbourne

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## heavy metal heroes

Guitarist Steve Clark Reveals The Secrets Of Success.

by Joe Lalaina

Can Def Leppard's next album possibly be as explosive — both musically and commercially — as **Pyromania**? This is the question Leppard fans are asking. At the moment, vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen, and guitarists Steve Clark and Phil Collen are carefully planning their next release — the group's most crucial project to date. After all, it's not going to be easy to follow up **Pyromania**'s 5 million-plus sales. In the following interview, guitarist/songwriter Steve Clark speaks openly about plans for the group's forthcoming LP (tentatively slated for release early next year) as well as other topics near and dear to the hearts of all Leppard fans.

Hit Parader: Due to the extraordinary success of Pyromania, Def Leppard has become the world's biggest hard rock band. How are you going to keep the momentum going?

Steve Clark: We're going to keep working hard. It would be too easy to say, 'Yeah, Pyromania was very successful, so let's just quickly bang out a bunch of decent songs for our next album since we're a name band and people will probably buy it anyway.' That attitude is definitely downhill.

Our next release is going to be the best Def Leppard album ever.

HP: What's it going to be like?
SC: It'll feature more songs in the style of Billy's Got a Gun and Die Hard the Hunter, where each guitar will be playing different notes that blend together to give our music a fuller spectrum of sound. Phil and I are now writing a lot of songs with this procedure in mind. While we were on tour last year, we were re-

cording many of our new ideas on a porta-studio we had on the tour bus — and those concepts sound great.

HP: In what ways will the next album be different from Pyromania?

SC: First of all, Phil will be contributing his songwriting skills; he didn't get a chance to on the last album because the songs were already written when he joined. On the next album we may also work more keyboards into our sound. But we



don't want our music to lose any of its aggression. One of the great things about **Pyromania** was that it was a very diverse album, so we can take any direction we want for our next one — we're not just stuck in a typical heavy metal mold.

HP: How would you label Def Leppard's music?

SC: I'd prefer to call it hard rock. The difference between us and a heavy metal band is that we put more emphasis on writing good, catchy, melodic songs — our music isn't just a bunch of loud riffs pasted together. Many people still consider us to be heavy metal — it's a very broad term, especially in America. In the States, groups like Motorhead and Iron Maiden are referred to as heavy metal, while at the same time many people also call Loverboy and Foreigner heavy metal, even though the two styles of music are worlds apart.

HP: That's for sure. And Def Leppard's current music is also worlds apart from the sound on your first American release, On Through the Night.

SC: That's right! But we don't even consider that record to be our first—we were kids messin' around in the studio. To us, High 'n' Dry was our first real album. We did learn a lot from On Through the Night, though, and we still enjoy playing Wasted in concert. It was the first song I ever

wrote. I was on a bus going to rehearsals one day, and suddenly I had this riff going through my head. I bolted out of the bus, ran down to where we were rehearsing, and put the riff on tape. It was a real exciting experience.

HP: It also must be exciting to have Mutt Lange produce your records. SC: Absolutely! He is one of the most talented of all rock producers, and we have so much respect for him. A

"We don't ride in separate limos, and we share hotel rooms because we want to."

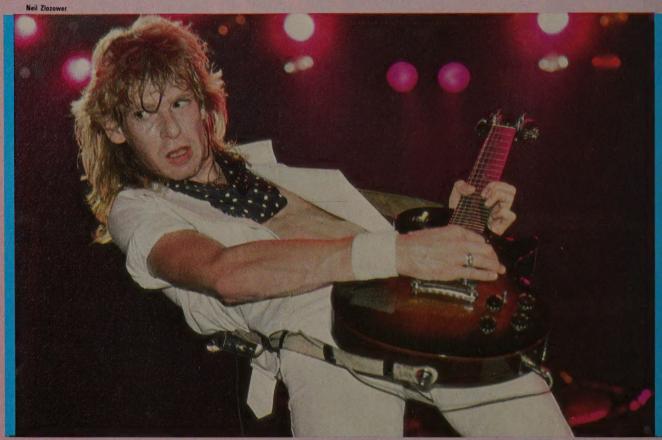
problem some bands have in the studio is that it's very hard to look objectively at your own music. Mutt is a well-trained musician himself, so he knows how to improve a song if he believes it's not as good as it could be. Mutt will never accept second best. We're all looking forward to working with him again on the next album.

HP: The members of Def Leppard are all in their early 20s, yet you have received more success than most bands achieve in a lifetime. How do you keep it from getting to your head?

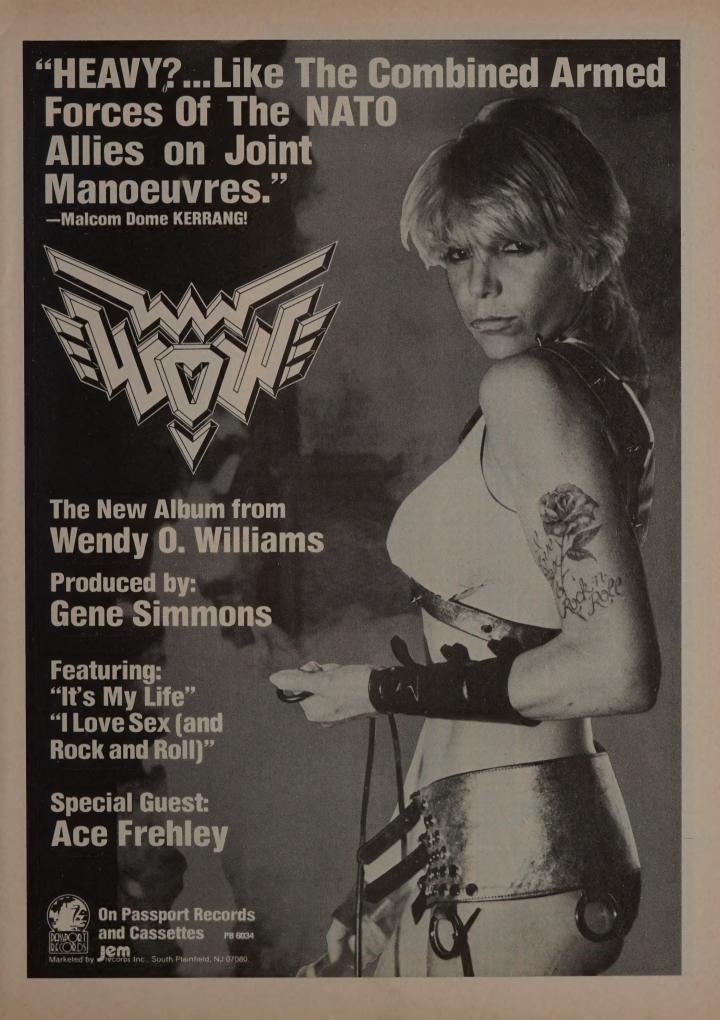
SC: The key to it is that we're all mates. We don't ride in separate limos and we share hotel rooms because we want to. This helps keep us from getting hung up on our success. But if someone got weird and said, 'I want my own limo to drive me to the gig,' then the unity among the band members would suffer. We're just ordinary guys who love to play rock and roll.

**HP:** What do you think of all the synthesizer-based rock and roll that's out nowadays?

SC: Only the bands who are using synths as part of the group have a future - like U2 and ABC. Any band that bases their whole sound on synths are limiting themselves musically - the music they play lacks depth and emotion since it's so computerized. You can play good boogie on a piano, but on a synth, no way. I also don't see how a synth band can put on a good live show. One of the great things about rock and roll is seeing a band leaping around on stage. When you see Pete Townshend swing his arms around and then suddenly smash an "E" chord, it actually sounds louder because you can feel the aggression in it. You can't do the same thing on a synth. Eventually, a lot of the bands who are just using synths for synths' sake will realize people get tired of hearing them. And Def Leppard will still be rockin' hard while they're all fading away. .



Steve Clark: "Our next release is going to be the best Def Leppard album ever!"





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## We Read Your Mail

I recently read a Hit Parader article on Def Leppard in which Phil Collen asks, "Where are the women?" He says there aren't any women backstage. Then Rick Savage adds, "I guess American women just don't find us attractive.' Well, we do: attractive is putting it mildly. I'd like nothing better than to get backstage, but I'd be risking my life if I tried. If we get anywhere near the stage some monster comes out and grabs us in some pretty delicate areas and drags us off. We have to wear a suit of armor, and armor isn't one of our more attractive outfits, so scratch that. Things get a little rough — we're talking animalistic. I know Def Leppard wouldn't have any trouble getting girls to go backstage to see them, but there is only one big problem -how do we get backstage?

L. Devins Elizabeth, NJ

I recently attended a Culture Club concert. It was the first real concert I have ever attended, and it was money well spent. Just out of curiosity. I asked a few people why they had come to the concert. One girl said she came because she was going to meet Boy George and they were going to be married. Then, there was this man sitting next to me who had a real intelligent answer, "I don't know." I overheard a conversation between a few girls who wanted to do things with the members of his band that I never dreamed possible. I'm thankful the concert started before I could ask anyone else

Alsip, IL

I was recently at an AC/DC concert in Denver. and the group kept everyone on their feet throughout the whole show. The Stray Cats couldn't do that even if they removed all the seats in the arena.

> Paul Perez Nunn, CO



Angus Young: His guitar licks are always the backbone of an AC/DC concert.



Wendy O. Williams: She's one reader's fantasy.

I have a problem. I'm in love with Wendy O. Williams, and can't get her off my mind. My one goal in life is to squeeze her tits or feel her ass. I hear she lives in Manhattan, and was wondering if you could give me some information on how to contact her.

> Lewis Brown Brooklyn, NY

I just read your Motley Crue interview. What a crock of shit. They said they got their knives confiscated. Big deal. They didn't mention that a hundred of our friends destroyed every bit of their stage gear and caused such a fucking riot that they needed lots of cops to get 'em out alive. Ask the fuckers about that and see what they say. We know rock and roll up here in the Great White North, and no four L.A. freaks are going to come up here wearing chains and playing twochord songs and live.

Pissed Off Edmonton, Alberta, Canada

What a disgusting article about Motley Crue. I usually keep my mags lying around, but no more. My mother might pick it up and read it -then she'd take away my Quiet Riot album.

> Rocker In Maine Portland, ME

I picked up your magazine a few months ago, and I was thrilled. I wasn't able to pick it up for awhile, so I picked up Creem. Next to Hit Parader, it sucks.

> Peter Forman Hauppauge, NY

I can't see how people call your magazine number one. It's the worst, as far as I'm concerned. Enclosed is a piece of toilet paper. Monica Szwyrlo Mississauga, Ontario, Canada

Over the past three months, I've bought your magazine three times. Every time I read it, I've enjoyed your articles about today's rock stars. For the past three years I've been playing bass guitar with a local band and loved every minute of it. Your magazine inspired me a lot, and I thank you for that.

Brian Short Two Rivers, WI

I read your article on Fastway three days after seeing the group in concert, with an act called High Fever in Omaha, NE. Fastway was overrated. "Fast" Eddie Clarke was belligerent, filthy-mouthed, rude and a drunken slob, with an ego not worthy of his talent. He is proof that a person can learn to play guitar in just seven days. The warmup act had much more charisma and was far more professional onstage and off, and received more response from the crowd. The warm up act had the energy of a football team at the Super Bowl, and to my amazement, the band used only their energy and that of the crowd for their stimulant. They were straight, which I can't say for Fastway. The joke was on me for paying \$7.50 to see Fastway; it was redeemed by the performance of High Fever.

Gary Meloy Omaha, NE

We were lucky enough to meet Iron Maiden at their Cincinnati concert on the **Piece Of Mind** tour. After all we'd heard from anti-rock religious groups, we were greatly surprised not to find them foaming at the mouth or with "666" tattoed on their foreheads.

Amy B. & Nancy S. Cincinnati, OH

Next Month in *Hit Parader:* More pages, more color, more metal than ever! Exclusive interviews with **Scorpions, Van Halen, Motley Crue, Judas Priest** and much, much more!



Iron Maiden's Steve Harris: Does he have "666" tattooed on his forehead?

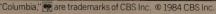


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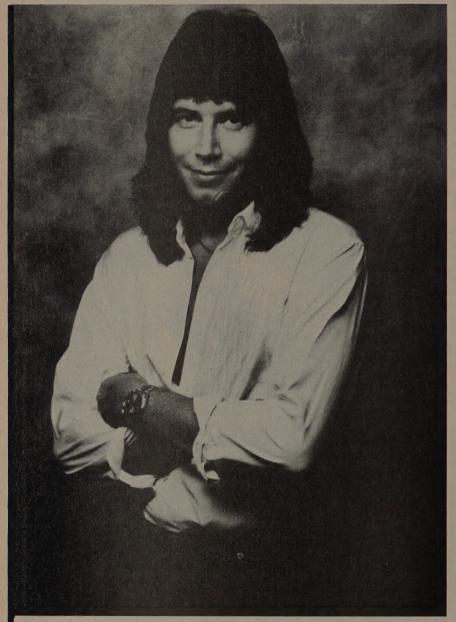
Produced by Steve Perry. Executive Producer: Bruce Botnick.





### PAT TRAVERS

## persistence pays off



Pat Travers: "This album goes back to a more straight-ahead, hard rock sound."

## Veteran Rocker Overcomes Personal Setbacks To Release Hot Shot.

#### by Hank Thompson

Pat Travers admits that he's a little confused over the direction his career is going. "I'm not sure what the fans expect of me," the tall Florida-based axe slinger said in a moment of candor. "The last few albums I did were a little more experimental, and they

didn't sell as well as I may have wanted. This time I've gone back to more straight-ahead hard rock in the hope that I can get more people to get into what I'm doing. I'm not scared to say that I'm a great guitar player — I just wouldn't mind it if more people would begin to realize that."

Perhaps one of the reasons that Travers

has had an identity problem over the last few years is the fact that on such recent albums as Radio Active and last year's Black Pearl, he opted for playing keyboards rather than exhibiting his stellar six-string skills. While such a maneuver served to broaden his musical repertoire, it also cost Travers much of his core audience — guitar-oriented headbangers.

"I've never wanted to consider myself a heavy metal guitarist," he said. "That's a very limiting tag. I've always wanted to keep my music as flexible as possible, and that's the reason I started using more keyboards on my albums. They're more expansive instruments than the guitar. I still love playing the guitar, but keyboards presented a new challenge, and that's what I'm always looking for."

Another challenge that Travers has faced combating a series of personal setbacks that have slowed his career in recent years. Back in 1981, Travers seemed on top of the rock world. His live album, Go For What You Know had been certified "gold," and had spawned the hit single Boom Boom (Out Go The Lights). His concerts were packing arenas from coast to coast, and his reputation as a guitarist was growing by leaps and bounds. Travers and his manager had just set up office in Orlando, Florida, and Pat was enjoying the benefits of the rock star lifestyle. Then things began to turn sour.

First came a series of financial setbacks that forced the 30 year-old Travers to file for bankruptcy. He had a falling out with his manager David Hemmings, which led to a breakup of their long standing partnership, and the eventual suicide of Hemmings. To say the least, it was a difficult time for Travers.

"I don't dwell on that part of my life that much," he said. "The past is finished, I want to look towards the future. What happened back then was unfortunate for all concerned, that's all I can say. It was surely a learning experience for me, and it's made me stronger as a person. But I'm far too excited about the new album and tour to stay mired in the past."

On Hot Shot, Travers and bandmates Jerry Riggs (guitar), Barry Dunaway (bass) and Pat Marcino (drums), have created a series of tight, well-structured rock anthems that bristle with a spark that has been missing on many of Travers' recent vinyl efforts. While Pat admits that the new album is "more exciting" than his last LP, he quickly denies charges that he has sold out his musical principles to jump on the heavy metal bandwagon.

This is still very much a Pat Travers album," he said. "It's not me trying to copy somebody who's been successful recently. I was playing this kind of music before it was 'hip' and I'll be playing it after it's gone out of fashion again. There are songs on this record that are still rather daring and experimental in their approach. I'll never be satisfied to just play three chords. I know I have a great deal of talent as a guitarist, and I'm not ashamed to show it. I'm not waiting for this album to sell a million copies. If it happens, great, but if it doesn't that's alright too. I've been through a lot during the last few years. It's taught me that I can handle anything."□

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## Heavy metal happenings



Kiss' Gene Simmons: "We've never shied away from the challenge of any band — and we never will."

Kiss has kept alive their tradition of having the hottest new bands on the metal scene open concert tours for them. Recently the boys had Accept serve as opening act on a number of prestigious East Coast dates. "We've had everybody from AC/DC, to Rush, to Motley Crue open for us over the years," Gene Simmons said. "We've never shied away from a challenge and we never will. We had heard that Accept were hot, and we wanted to check it out for ourselves. I must say that they held up quite well. It's not easy to come to America for the first time, especially when you have to open for us, but they handled the pressure admirably."

With the end of his temporary part-

nership with Journey's Neal Schon, Sammy Hagar has returned to his own recording career. "Being part of another band for awhile was a very enlightening experience," the blond belter said. "It's made me realize both the positive and negative elements of being the guy whose name is on the marquee. There's a bit of extra pressure, but when you're successful, your ego can really get stoked."

Recent reports indicate that there was a major falling out between Ozzy Osbourne and Motley Crue in the midst of their tour together. It seems that Ozzy was a bit miffed by the incredibly positive reception afforded the Crue, and decided to drop the act in favor of Slade, a band managed by his wife Sharon. The Oz, however, denies that any bad vibes exist between the two bands. "It was just something that had to happen. They were big enough to go on their own—it's as simple as that."

Also on the Crue front, the band has been amazed by the success that their first album, **Too Fast For Love**, has enjoyed in the wake of **Shout At The Devil**'s platinum certification. "The album's gone gold," Nikki Sixx explained. "That means it's sold over 300,000 units a year after its release. That's just incredible. It just shows you the power of rock and roll.

To clarify Krokus' ever-shifting personnel situation, the band has chosen Jeff Klayen as their drummer. Rhythm guitarist Mark Kohler has been sacked and replaced by Patrick Mason, whose only previous credit is with the Swiss group Crown. "Hopefully this will solidify the band for a long time to come," a Krokus spokesperson said. "We expect big things in 1984, and a set band roster is a necessity."



Marc Storace of Krokus: Despite a couple of personnel shifts, his stage antics will remain the key to the band's success.

Former Scorpions guitarist Ulrich Roth is planning his first-ever American tour. While it's still not known if Roth and his band Electric Sun will have their next album released in this country, Uli continues to insist that he wants to undertake a major State-side tour.

Billy Squier says that completing his new album was more of a headache than he had anticipated. "It wasn't the material, that's for sure," the darkhaired vocalist said. "We had the songs chosen for a long time, but every time we thought we had the right producer lined up something would happen. We had to switch the producers, as well as the recording sites a number of times, and that was very disruptive. But thankfully everything's worked out very well."

Triumph promise that their next album will be out by late summer. Originally the Canadian trio was scheduled to release a live album in March, but a number of problems, including a legal suit against their record label, put that album on hold. With their legal problems finally settled, the band is ready to begin a new

#### Letter of the Month

Dear Andy,

I've got to meet Ozzy Osbourne. I'll do anything to reach that goal. I'd sell my soul to the devil for just a chance to shake Ozzy's hand. What's the best way for me to meet him? I've got to do it, and I'm willing to take any chances necessary. Please help.

Thanks, Stacey B. Boston, MA

Dear Stacey,

Good luck with your quest to meet Ozzy, I know you'll meet a friendly and warm person once you do. A word of warning, however. Please remember that Ozzy, along with all other rock celebrities, are very busy people. They have to worry about many different things when they're on the road, aside from dealing with their fans. Don't try to sneak into hotels or backstage. The best way to reach your goal would be to call your local concert promoter and see if there's some way that you can be given a backstage pass. Perhaps try to do a story on your favorite performer for your local newspaper. That way you can get press credentials and be given the chance to sit down and interview one of your idols.

era which Rik Emmett promises will be "full of surprises. I'm writing with Gil (Moore) now which will give our album a more cohesive quality."

Van Halen have been breaking attendance records at virtually every stop along their 1984 tour trail. After selling over 95 percent of all available tickets during the U.S. leg of their road trek, the band is planning the European and Japanese segments of this tour. According to David Lee Roth, the band never tires of life on the road. "This is our yearly paid vacation," the mouth that roared explained. "Can you believe that we get to travel around the world and party every night, and that people pay us to do that?"

Def Leppard are currently in Ireland writing songs for their next album. While it was previously reported that the band's follow-up to the multiplatinum **Pyromania** was already underway, it seems that the band scrapped those earlier efforts in favor of a much needed vacation. "They'll work in Ireland for about a month before returning to England to record," a source close to the group said. "Why Ireland? Because their girlfriends can't bother them there."

Robert Plant has nearly completed work on his third solo album, an LP the former Zep vocalist promises will be "substantially different from anything I did on my first two albums." While Plant has used the same band that graced his two earlier LPs, it is reported that a number of "surprise" guests appeared on the album, and that the record has a harder rocking sound than last year's Principle of Moments.



Robert Plant: He reports that a number of surprise guests will appear on his third solo album.

Evidently Quiet Riot has approached Slade's Noddy Holder (the composer of last year's smash Cum On Feel The Noize) about writing some new material for the band. "We've discussed it," Holder said. "I've also heard that they may want to record Mama Weer All Crazee Now. But right now I'm not sure exactly what's going on. I'd love to be involved in a project with them, and they obviously react well to the music we write, so anything's possible."

Heavy Metal
Headscratcher
What are the given first names of Ozzy Osbourne,
Nikki Sixx and K.K.
Downing?

ANSWER TO LAST MONTH'S SCRATCHER: A complete list of musicians who have appeared in Rainbow over the years is (to the best of my abilities): Ritchie Blackmore, Ronnie James Dio, Gary Driscoll, Craig Gruber, Mickey Lee Soule, Cozy Powell, Roger Glover, Mark Clarke, Don Airey, Graham Bonnett, Bob Daisley, David Stone, Tony Carey, Jimmy Bain, Joe Lynn Turner, Bobby Rondinelli, Chuck Burghi, David Rosenthall.

Keep those cards and letters coming. Write to me: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418.

# ATTENTION : Metal Mongers

We are proud to announce the debut of HIT PARADER'S HEAVY METAL HOTLINE, your pass into the inner sanctums of headbanger rock and roll.

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## Roots

#### by Marc Shapiro

Each month Hit Parader journeys back in time with a rock and roll celebrity. This month's time traveler is Black Sabbath's Tony Iommi.

"I suppose cutting off the tips of my fingers in that machine is something I'd just as soon not remember, but all things considered, the years I was growing up weren't all that bad."

Tony Iommi pauses a moment and lapses into deep thought in an attempt to recapture some of his childhood memories of Birmingham, England. He admits that many of those blasts from his past are hazy, but after some deep mental backtracking, some memories begin to materialize.

"I'd have to say that my home life, especially when I was younger, was pretty normal," remembers Tony. "But I do remember things beginning to change as I got older and started showing an interest in music especially rock and roll.

'At that point my family situation began to get awkward. My parents really didn't understand my desire to play guitar. They were always drumming it into my head that I had to go to work and earn a respectable living. So when I started playing guitar, they figured I would end up being a bum and never amount to anything.

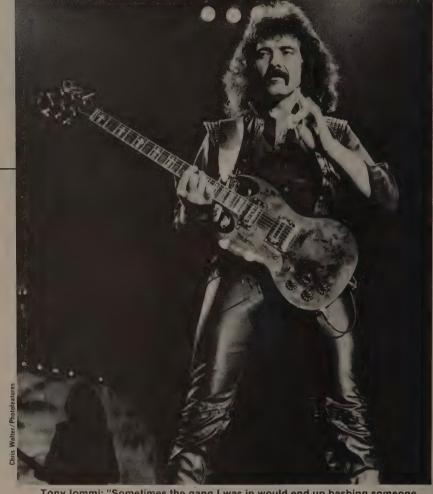
Tony says that his parents' fears may have been somewhat warranted due to the fact that lommi's attitude toward school left a lot to be desired.

'I was a horrible student," laughs Tony. "I was absolutely hopeless. Oh, I suppose I did alright with my lessons and such, but I didn't like school and always did my best to get out of it. There were also a lot of mischievous things I would get involved in that would tend to take away from my study time.

Tony does recall an affinity for sports during his high school years. But even that interest was different from what one would expect from a young English lad.

"I wasn't really into things like rugby and football. What I liked was

## TONY IOMMI



Tony lommi: "Sometimes the gang I was in would end up bashing someone over the head with a brick.

boxing, judo and weight lifting. I was quite good at those and, as a matter of fact, I initially had it in my head to become a boxer or wrestler before I became interested in music.

Tony's pugilistic skills, while not pointing the way toward future employment, did come in quite handy in his early years. The roughness of his surroundings dictated him having some survival skills.

"In my neighborhood, you quickly got established as being in one gang or another and you always had to be ready for a fight," says lommi. "I was in quite a few gangs while growing

He searches his memory for a particular name and a smile crosses his face as one springs to mind.

"The Comanches! That's the one! I was one of the ringleaders of that gang. We had quite a few bloody

fights; usually with fists, but sometimes with knives. Other times we'd end up bashing somebody over the head with a brick."

Tony claims that the gang environment acted as the hub of his social life and, consequently, it hindered any consistent involvement with women.

"There weren't really a lot of women in my life when I was younger. I had a steady girl when I got a bit older, but when I was younger I was too busy with the gangs to really bother with them much. But I did like them," he

As the recollections come fewer and farther between, this trip down memory lane returns to Tony's school days and the question of what was his favorite subject.

"I was pretty good in metal shop,"

informs Tony. Somehow it figured.□

# The Only Missing Person is You!



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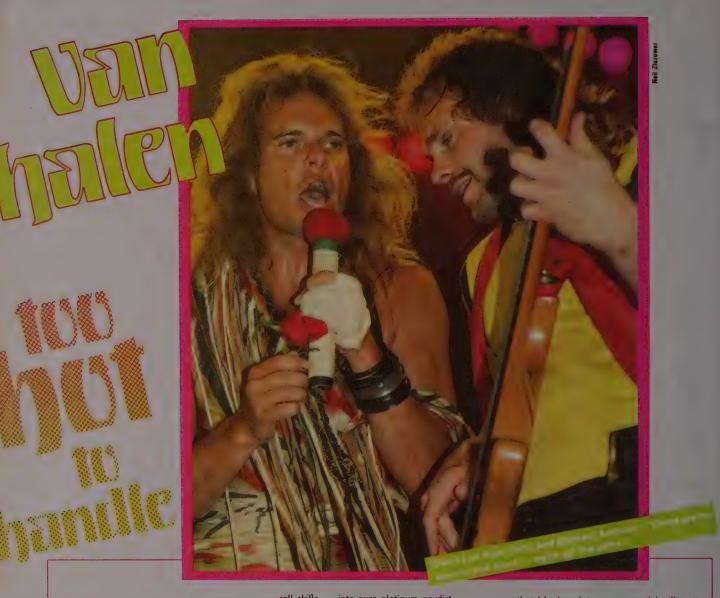
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HPAE



by Ron Hunt

avid Lee Roth is a walking, talking bundle of nervous energy. While his laconic speech patterns and Kama Sutra philosophies often belie that fact, once stripped of his pretense, Roth's true personality begins to shine through. "I was hyperactive as a child, and I quess I'm still a bit hyperactive," Van Halen's blond-haired, green-eyed vocalist admitted in his distinctive, raspy voice. "My mother used to worry about me because I could never sit still, even at the dinner table. I used to play with the silverware, and it got so bad that my family used to call dinner 'monkey hour.' My mom called up a doctor who told her I was hyperactive. What a surprise! I could have told her that and saved her the money.

Since those early days in Bloomington, Indiana, Roth has managed to turn his 'monkey hour' activities into his life's calling — fronting the most energetic band in rock. With the group's current release, 1984, proving to be the most successful slab of vinyl in VH's seven year history, it seems that Roth, along with band mates Michael Anthony, Edward and Alex Van Halen, have managed to turn their unique backgrounds — and their unquestioned rock and

roll skills — into pure platinum paydirt.

"I moved around a lot when I was a child," Roth said. "I was born in Indiana, but we moved to Massachusetts, then Illinois and finally Los Angeles. I never was much of a conformist. I used to love to take my guitar to school and just sit under a tree and play. I'd always forget what time it was, and I'd always miss class, but I found out very quickly that you could meet a lot more girls sitting under a tree with a guitar than you could in chemistry class."

The early life of guitar whiz Eddie Van Halen was similar to Roth's. Born in Holland, his family emigrated to Los Angeles when Edward and Alex were small children. His father was a classically trained musician, and in his pretene years Eddie was forced to take piano lessons that, as he recalled, "seemed to go on for hours." In fact, he hated the rigid regimentation of his teachings so much that he rebelled when given the opportunity.

"I've always been kind of loose when it comes to music — I like what sounds good," he said. "I really never cared how something was supposed to be done, as long as what came out sounded neat. My teachers always used to get on me for playing something a little bit different. I always hated that. I used to ask them, 'But how did it sound?' They'd just give me a dirty look and tell

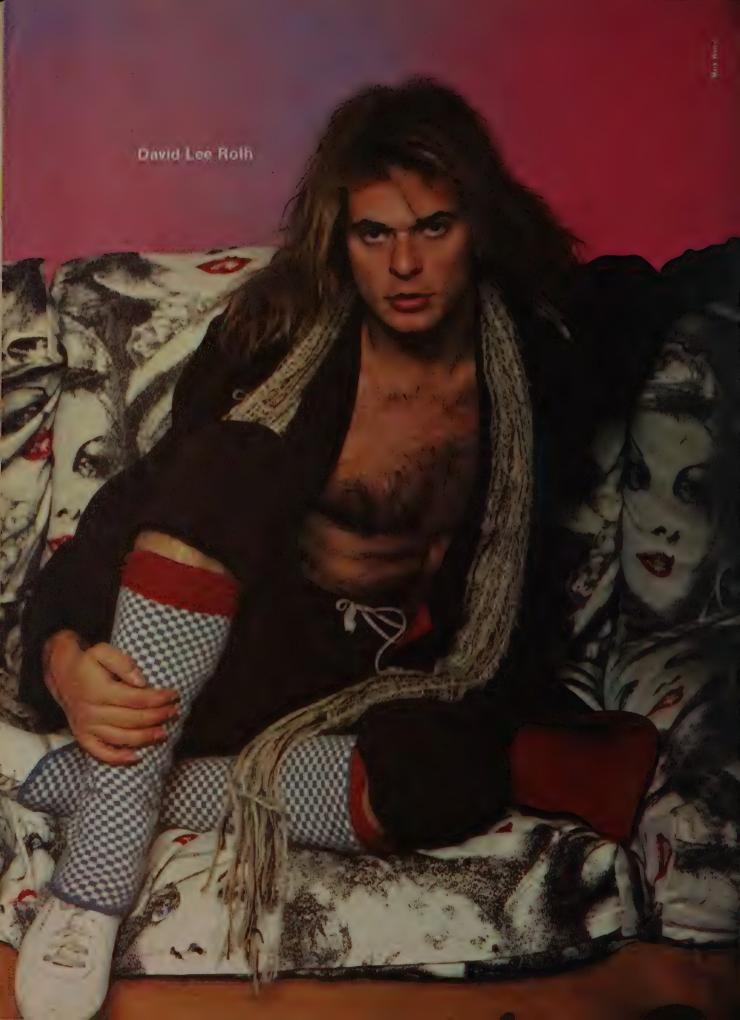
me that I had no future as a musician."

It's a good bet that many of Edward's former music teachers now brag that, "I taught him everything he knows," despite his protestations that, "I learned more about playing guitar by practicing in my room alone than because of any teacher." His incredible six-string stylings have always been the most readily recognizable element of any Van Halen recording. While he has taken up keyboards on 1984, the guitar remains his greatest passion.

"Nothing can replace the guitar in my life," he said. "But I also love keyboards. The piano was the first instrument I played, and I've had a strong affection for it all my life. I've always written a lot of our material on keyboards, it's just that in the past I'd reinterpret it on guitar. On this album I didn't do that. I left the keyboard parts as they were. Too much has been made of the fact I'm playing keyboards on this album and tour. It doesn't mean I'm phasing the guitar out. This only expands our sound — it surely doesn't change it totally."

One of the reasons for the more expansive sound utilized by Van Halen on 1984 is the fact that the band was able to use Edward's home studio for the first time during the album's production. "It's a great place," Roth stated. "Having a studio that we can use at any time





gives us a lot more excuses for doing nothing. We don't have to worry about someone saying, 'Hey, the place is only rented for the next ten minutes.' We know we can use it any time we want. Of course, for Van Halen the temptation to work all the time isn't very attractive. In fact, just getting the four of us in one place at the same time is a miracle. Usually a couple of us will show up, and we'll sit around downing a few beers waiting for everyone else. After a couple of hours, and a couple more beers, we'll say, 'Well, that's another tough day at the office, see you tomorrow.'"

Edward is slightly more serious when discussing his new home recording facility. "I'm not boasting, but the studio I built is a very special place. I've been in a lot of studios in my life, but this one sounds better than anyplace else I've ever been in. There's a quality you can get here that I haven't found anywhere else. I don't know what it is, 'cause we surely haven't put the best equipment in the world in, but there's an atmosphere that lets you get some amazing results."

The results, as shown on 1984, have helped reestablish Van Halen as one of the world's premier hard rock band. Following the release of the group's last album, Diver Down, there was considerable speculation concerning VH's continued viability. It seemed to many that the band had run its course — that their creative ideas had come to an end. The success of 1984, however, show that the reports of Van Halen's demise were, to say the least, premature.

"The failure of the last album really wasn't our fault," a defensive Roth stated. "If you want to find out why the album didn't do as well as it should, go ask our record company. There were a lot of people there at the time who were far more concerned with getting their daily allotment of cocaine than with promoting our album. They say that those people are all gone now, and I believe them, but don't lay all the blame for that album

"I really like a lot of the stuff on **Diver Down**," he added. "It was a fun album to do, and it's a great party album. You put that on when you have some friends over, and nobody's gonna start crying, that's for sure. We got a lot of criticism because of all the cover tunes on that album, and some people think that's why we didn't put any on 1984. Let me set the record straight — that's totally incorrect. If we found a song that we thought fit in with the rest of the album, we'd have covered it in a second. The only one we considered was In The Midnight Hour, but that struck us as too much of a stab at pure commerciality."

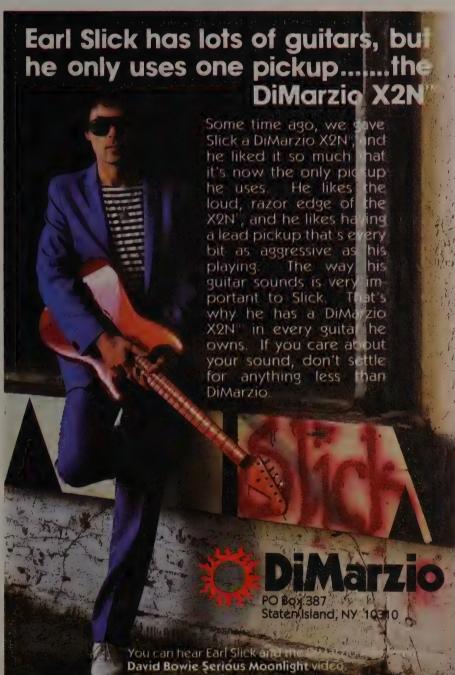
While Roth's statement would lead one to believe that commercial success isn't high on the band's list of priorities, a spokesperson at the band's label, Warner Bros. Records, expressed great pleasure over the chart-topping status of 1984. "We've always believed in Van Halen, and that belief has been rewarded many times over on this album." Yet, one must ask about Roth's charges of company neglect leading to the demise of Diver Down. "That's just David having fun," the Warners representative said. "He enjoys shocking people from time to time."

No matter how Roth's accusatory statements are to be viewed, it seems that the success of 1984 has soothed the ruffled feathers of all parties. With Van Halen's current world tour expected to gross an estimated \$15 million from sales of tickets, T-shirts and other band-related

items, there seems to be little room in Van Halen's world for petty differences and name calling. Roth, however, insists that the lure of fortune does little to inspire him each day.

"I wouldn't live my life any differently if I had \$10 or \$10 million," he said. "Money doesn't control me — nothing does. I do what I want, when I want, which to me is what rock and roll is all about. I didn't get into rock and roll because of

the money. I saw it as a great way to meet women, and a great way to act a little crazy. When we're on tour it's total insanity. We're like the world's biggest gang. We have technicians and roadies and engineers — it's great. We just pack everyone and everything up and move from town to town. We're like the world's greatest traveling circus — and I get to play ringmaster every night."





The Crue (left to right): Nikki Sixx, Tommy Lee, Mick Mars, Vince Neil.

#### Fast Cars, Faster Women Keep West Coast Wildmen Going Full Speed.

#### by Andy Secher

The fire-engine red Camaro pulled alongside Motley Crue's limousine, and two chesty young ladies squeezed themselves out of the moving car's windows. "Hey guys, check it out," one yelped as she lifted her skimpy T-shirt to reveal her well-rounded anatomy. "They're yours if you get me a backstage pass," she added as her friend started licking her lips in wanton abandon. Inside the Crue-mobile, the band's members remained virtually unaffected by the scene outside their window. "Nice tits," guitarist Mick Mars mumbled casually, as drummer Tommy Lee gave a quick glance before returning to the issue of **Hit Parader** he was intently reading.

"This kind of shit goes on all the time," bassist Nikki Sixx declared. "I'm really getting sick of it. Those sluts — I'm so damn tired from fucking them all this tour that I don't even want to look at them anymore."

Ah, the hard life that Motley Crue subject themselves to; being constantly surrounded by a bevy of sultry beauties willing to do anything for a few minutes of

the band's attention and being catered to by radio stations and record company personnel who want to make sure that the reigning bad boys of rock are well taken care of. It's a life that many of us would sell our souls to the devil to enjoy for just a few minutes. But the Crue take it all in stride.

"The best part of all this are the chicks," vocalist Vince Neil said as he ran his fingers through his long blond hair. "Man, we're hitting parts of the country we've never been to before, and it's like they've been waiting all their lives just to meet us. It's great. The other day we had this one chick in the van and she was hanging over the seat naked. She was doing Nikki on one side, and we were shoving a beer bottle in her on the other side of the seat. It was great."

With all the hedonistic excess that surrounds the Crue, it's easy to forget that this Los Angeles-based quartet has emerged as one of the year's hottest hard rock bands. With their metallic sound and outrageous appearance (which features heavy makeup as well as leather and studs stage attire), the Crue have blended a variety of rock influences to create one of the true success stories of the year.

"I don't know if I see that many influences in our music," Nikki refuted. "I'm not saying that certain bands haven't affected the way we do particular things, but I don't think those influences are that apparent. Some people say that because of the makeup, we're like Kiss — that's bullshit. We toured with them just before they dropped the makeup. We're young, we have a lot of energy, and we're not going through the motions. I don't want to say anything bad about them, but you can draw your own conclusions.

"The Van Halen thing is ridiculous. Just because we come from L.A. there's always been a number of people who've associated us with them. Sure we played some of the same clubs along the way, but we came along six years after they did, so it wasn't like we were exactly following in their footsteps. Just because Vince has blond hair people are comparing him to Roth. Shit, when a Van Halen song comes on the radio, it's a race between us all to see who can reach the 'off' switch first."

Despite Sixx's denials, the band's other members admit a grudging admiration for



their hard rocking compatriots, stating that, "they opened some doors for us." The Crue, however, feel it is their own talent, rather than their ability to mimic other bands, that has made their second LP, Shout At The Devil, one of the most successful metal albums of recent vintage. On such tracks as Ten Seconds to Love and their recent hit Looks That Kill, the band's incredible noholds-barred intensity turns every tune into a veritable heavy metal anthem.

"I never had any doubt that we'd be

successful," Sixx said matter-of-factly. "We know what the people out there want to hear. We're a product of the environment we grew up in - which is the exact same environment that all those fuckers out there grew up in. There was television, and rock and roll on the radio, and sex, and Jack Daniels and parents who always wanted to fuck you over by saying you couldn't do what you wanted to. As long as we stick to singing about those kind of things, we'll be able to relate to the audience. They understand what it's like to have your mother give you a hard time, or a teacher in school tell you what to do. That's what the album's about - we tell 'em to shout right back at 'em — shout at those fuckin' devils.

"Everyone thinks that the album title has something to do with Satan. That's totally ridiculous," he added. "It's about standing up to everyone who's putting you down. It's about standing up for your rights. Just because you're young, you can't let people fuck you up. We're not spokesmen for those people, that's for sure. We can't even speak for ourselves. All we're trying to do is make people aware of the problems that are around — to let them know they're not alone,

everyone has those problems."

While Sixx insists that Shout At The Devil has absolutely no demonic overtones, the band's prominent use of a pentagram (an anciet symbol of evil) on the album's cover has caused concern in some circles. Sixx, however, says that the symbol has no special significance

"I did some research at one time and I came across things like the swastika and the pentagram which were ancient symbols. They really had no evil meaning at all. We kind of liked the way the pentagram looked, so we started using it as a logo for the band. It was something that was easily recognizable, and that was the real reason we used it. Believe

"Who cares about the devil when you can have chicks and a bottle of Jack Daniels?"

me, it doesn't mean that we give a fuck about the devil. The only things I care about are rock and roll, chicks, and my bottle of Jack Daniels. Who the hell would care about the devil when you can have things like that?"

An additional bit of controversy concerning the Crue/Satan connection was sounded during the band's recent cross-country tour with the master of macabre metal, Ozzy Osbourne. The Crue/Ozzy bill brought out religious protesters from Albany to Anaheim, a fact that amused Sixx no end.

"What are those clowns all about anyhow?" he asked. "Don't they know that



Vince Neil: "When I come off stage, I'm ready to take on anyone or anything."

they're just attracting more attention to us, and making us more famous than ever? They're defeating the whole purpose of what they're trying to do. It's the most insane thing I've ever seen. Ozzy was great about it. He'd been through it all before, and he had this 'fuck 'em all' attitude. He just laughed at them. All those protesters didn't even realize that the joke was on them. We were selling out all these arenas, and in the meantime they were standing out in the snow with their signs freezing their asses off."

Obviously, the Crue has never shied away from controversial situations. In fact, just listing the band's arrest record for incidents ranging from transporting weapons through airports to punching out girlfriends in clubs, would leave little room for anything else on these pages. Motley Crue, however, realize that a lifestyle like theirs naturally results in situations that would make most people cringe in terror.

"You get used to it," Sixx said. "We love the kind of lives we lead. There's always something exciting going on. Either we're getting into fights with gangs outside of our hotel, or we're wrecking a bar, or we're driving our cars at 100 miles an hour with a trooper on our ass. That's all part of rock and roll to us. We're not the type of band that dresses up and acts one way on stage then changes clothes and goes home to drink warm milk. We're the same all the time. We truly are a motley crew, and we're proud of



## Celebrity rate à record

## SAGA

Jim Daryl Gilmour and Steve Negus of Saga took a break from touring with Quiet Riot and hyping their Heads or Tales album to try their hand at Hit Parader's Celebrity Rate-A-Record. Both band members admitted that most of their exposure to music while on tour has been via TV videos. MTV doesn't broadcast in their part of Canada, so they tend to get hooked while in the States. The following comments are generally their first impressions.

#### Melody,

#### **Boys Brigade**

Steve Negus: I'm disappointed already. Jim Daryl Gilmour: I'm disappointed too, but I didn't want to be, I wanted to like it.

SN: The band has stronger material. This is not a good choice for a first single. I've seen them live and they're a lot more rhythmic. This song is not representative of what they can do; they're a good band. Boys Brigade is a band to watch; they'll do well with a few more albums under their belt. I might add that this is also Geddy Lee's first production.

JDG: Geddy's a good lad.

#### She Was Hot, Rolling Stones

SN: We'll make some enemies with this one. JDG: I don't know if I want to be enemies with the Stones.

SN: How do they get away with this? The musicianship sucks.

JDG: Don't say that.

SN: It does.

JDG: That's a pretty harsh statement.

SN: I don't care.
JDG: But it's true.

SN: The band has no talent except for Jagger. JDG: Even though he can't sing.

SN: These guys are real atrocious musicians with a boring personality. I could never understand why they've remained so popular. I liked them in the early days, but they should have retired 10 years ago. I saw that movie, and the only person playing anything was Ron Wood; he was carrying the band. I guess people keep buying their records to keep these guys from collecting pensions.

#### *I Will Follow,* **U2**

JDG: I already like it.

SN: Oh, this is from that Red Rocks concert. Have you seen the video? The live tape is great. It

reminds me of how I liked Frampton Comes Alive. It's special, and a brilliant show. They're a very honest band, and they seem to have a great knack for writing anthems. People love to sing along. I get a really good feeling from U2. I think they'll be around for awhile.

#### Almost Over You, Sheena Easton Beast of Burden,

#### Bette Midler

JDG: I like Sheena, and I really love her voice. I was born in Scotland, and she grew up in the next town

SN: You just like her because she's Scottish. I will not play this record.

JDG: I want to hear it.

SN: No

JDG: I like her. I want to hear it.

SN: You can hear it later at home. Look, here's the Bette Midler record. Let's listen to a chick with balls.

JDG: No.

SN: I saw the video. It's great.

JDG: No

SN: I just wanted to say she sings it better than Mick Jagger.

#### Looks That Kill,

#### **Motley Crue**

JDG: They're wild looking. They have a lot of guts to go out in public looking like that.

SN: We're supposed to play these guys loud. They will definitely be accused of being devil worshippers. We got that once ourselves; somebody said Saga stood for Satan Against God's Authority. Daryl, we have to talk about the record.

JDG: Next.

SN: I think the kids will eat them up. Reminds me of Kiss. They've got a cute bass player.

JDG: It's got a lot of energy. I don't like that particular kind of music, though. It doesn't offend me, but I'm not going out of my way to see them play.

#### Tied Up In Love,

#### **Ted Nugent**

SN: Unmistakably Ted.

JDG: He's another one who's honest. Sounds almost like Billy Squier.

SN: That's an insult.

JDG: Don't print that please. (to Steve) He's writing it all down.

SN: We like Ted. We give it thumbs up. JDG: I like this song.

#### Here Comes The Rain Again, Eurythmics

JDG: It's a good video. This is one of the few electronic bands that uses technology in a classy way. They don't flaunt it, and they don't depend on it.

SN: Subtle seduction. I like Eurythmics. I take their tape on tour with me. I think it's classier than Culture Club will ever be.

#### Relax,

#### Frankie Goes To Hollywood

JDG: Nope

SN: Is that all you're going to say? How can you describe a whacker in one word. Well, you can shake your pudding to it. It's got metronomic, mesmerizing, lead-footed drum beat and it's good dancing for the creeps. I don't think it has any great social significance.



Saga's Steve Negus (left) and Jim Daryl Gilmour: "The Stones are real atrocious musicians with boring personalities."

## accept rock and roll outlaws—

## German Metal Machine Roll Into Action.

#### by Rob Andrews

With the success of their first State-side album Balls To The Wall, Accept have fulfilled the promise that many heavy metal aficionados predicted for this German quintet years ago. Vocalist Udo Dirkschneider, bassist Peter Baltes, drummer Stefan Kaufmann and guitarists Jorg Fischer and Wolf Hoffman, have blended their incredible metal intensity with a deft songwriting touch to produce an album that seems to capture the best elements of rock and roll. As this interview with Dirkschneider and Kaufmann took place, the band was in the midst of their first American tour.

HIT PARADER: How does it feel to finally play in America?

Stefan Kaufmann: We always felt that our stage show, and our music would be perfect

for America. We know that the kids here are into a lot of special effects and exciting stage shows, and we think that there's nobody around who can top us when it comes to

playing live.

Udo Dirkschneider: It really is a dream come true for us. For a long time we never thought we'd get the opportunity to play over here. It seemed that no matter what we did, America remained a distant place. Now that we are here, we see that the wait, and all the hardships were worth it.

HP: Tell us about how Accept got together.
UD: I formed the band in 1977. Our lineup has stayed fairly constant since then. We played a lot of clubs around Germany, but there never was that much interest in our type of rock back home. Except for the Scorpions there had never been a major German hard rock band, so most of the groups seemed to prefer playing other types of music. But hard rock is the only type of music we've ever played, and I can assure you that it will be the only type of music that we will ever play.

HP: How do you classify Accept's music? How do you react to the term "heavy metal"? SK: We don't really like being called a heavy metal band; we think that we have a lot more to offer than just heavy metal. We're very concerned with melody in all our songs. We're always being compared to bands like Raven or Motorhead, and really, there's no similarity at all. Just because a band plays with a great deal of volume doesn't mean that they all sound alike.

UD: We don't get involved with the Satan thing that seems to be so popular with metal bands. That's not our thing at all. We want to perform songs that people can listen to and enjoy. It's not our intention to go on stage and just make as much noise as possible. That's not music as far as I'm concerned.



Accept (left to right): Udo Dirkschneider, Wolf Hoffman, Stefan Kaufmann, Jorg Fischer, Peter Baltes.

HP: Do you feel that you will be living in the Scorpions' shadow until you develop your own musical reputation in America?

SK: We're not too concerned with that. We've known the guys in Scorpions for a long time. We have dealings with Dieter Dierks, as the Scorpions do, so our paths have crossed many times. I don't think that we necessarily have to live in their shadow. They've accomplished many of the things we hope to, and we admire them greatly, but just because we're both from Germany doesn't mean that we're copying them or trying to take advantage of their success. We're two very different bands.

HP: Why do you think you had so much trouble procuring an American record contract? After all, you'd been very successful in Europe for a number of years. SK: At first it may have been a matter of timing. When Accept was first starting out heavy metal rock wasn't enjoying the same kind of success it is today. There was punk and new wave around, and metal was something of an underground thing back then. We didn't even think about America at that time. We wanted to be successful enough to record some albums and, if we were lucky, maybe get to England.

UD: Actually, even this time it wasn't easy for us to get Balls To The Wall out in America. We had signed a management deal with Dieter Dierks over a year ago, and it was because of his connections that we were able to get a record contract in the States. We were just looking for the opportunity to have the album released simultaneously throughout the world. We felt that was very important.

HP: We know that the band went through some personnel changes recently with Jorg Fischer first leaving the band, then coming back. What happened?

SK: Jorg left the band just when we were beginning to record the Restless and Wild album. There were just the normal problems that go on between people who spend a great deal of time together. We brought in Hermann Frank after Jorg left, and he stayed with us for a year. But then we ran into Jorg again, and there was a chemistry that just wasn't there with Hermann, so just before Christmas last year we asked Jorg to come back with us. Since then everything's been great.

HP: There were also reports a while back that Udo was about to leave the band. How true were those stories?

UD: There was no truth to them. I'm in the band now, and very happy to be here, so that's all that matters. I had produced an album by: Raven, and I sang on one song, so that's where the rumors started. They were totally false.

HP: What quality do you think separates Accept from other hard rock bands?
UD: It's the quality of our music. We write very good songs, and we play them with a great deal of skill. I don't think there are many bands around who can match us when it comes to playing rock and roll — and I'm not shy about saying that.

SK: Our stage shows also separate us. So many heavy metal bands are predictable on

stage. I think that there must be an equal balance between the music and the show, otherwise things can get boring. We're not ashamed to admit that our theatrics play a big part in our live show. We think that going to one of our concerts is like going to a night at the theater. When the curtain rises, you want to see something that will be exciting to look at as well as to hear.

"We tried to get away from normal metal subjects like motorcycles and Satan."

HP: How do you view Balls To The Wall in comparison to some of your earlier albums? SK: We're very pleased with this album to say the least. We liked the Restless and Wild album very much, but this one is better in

every way. We're very happy with the sound quality we achieved, the songs are the best we've ever done, and we even like the LP cover. We've tried to get away from just writing about the normal metal subjects of motorcycles, Satan, and living on the road. Those are boring. Our lyrics are more accessible — they deal with things that everyone can relate to.

**HP:** How important is American success to you?

UD: It would be nice, but I don't think anyone in the band will kill himself if it doesn't come right away. We know that this is a very big country, and that to be successful here can takes months of touring. That's a sacrifice that we're very willing to make.

SK: We like to think that we can handle any situation. We've been through a lot with this band over the years, and we can handle both adversity and success. We're very hopeful that our relationship with America will be a long and happy one. In this band, we always try to take a positive attitude.



Fischer, Hoffman and Dirkschneider in action: "So many bands are predictable on stage — we're not."

# Twisted Sister boys will be boys

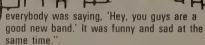
"We've never wanted to be a traveling freak show." by Andy Secher

To be a successful rock and roll band, you've got to love everything about the medium — the lonely hours in hotels, the lengthy trips between gigs, and years of little recognition. It's a tough life, but for a band like Twisted Sister, it's the only way to go. "We've been through hell the last eight years," the band's blond vocalist Dee Snider exclaimed as he sat in the New York offices of the band's record company. "But that's alright because it's made us realize how much playing heavy metal means to us. don't have a second thought when I say that getting on stage and playing with Sister is the most important thing in my life. TILLI

The years of dues paying have begun to pay off for Twisted Sister. With the group's second Stateside release, Stay Hungry, further establishing the rock and roll credentials of this Long Island, New York quintet. Snider realizes that Sister's unique makeup-and-metal image has finally brought his group international recognition.

We had been playing the New York-New Jersey suburban club scene for years," he explained. "We got together the songs and the stage show, making everything as outrageous as possible. But none of the major labels would even give us the time of day. It was that way for all the bands on our club circuit. Nobody gave a damn about them in fact they've all broken up now except for Zebra and us.

"We were never that disappointed, though," he added. "We were making a fairly good living in the clubs, and we were doing exactly what we wanted — playing heavy metal. Eventually we were able to go over to England and record our first album, Under The Blade, which was never even released in America. The British fans took to us right away, and they got into the image and the music. We had a big hit over there with I Am, I'm Me, and because of that we got an international contract. That's when we were able to record You Can't Stop Rock 'N' Roll. which really got us going. It was our first U.S.



Luckily for Twisted Sister, the "metal renaissance" came along at the perfect time. With the likes of Def Leppard, Quiet Riot and Judas Priest opening up radio playlists for heavy metal, Sister realizes that it may be now or never in terms of their album success.

"I guess we could have played the clubs forever," guitarist Jay Jay French explained. 'But there comes a point where you want the recognition, where you want your music to reach as many people as possible. That's the point we had reached. We had gone about as far as we could without a record deal. But just when we were getting discouraged, the music scene began to change, thank goodness. You don't know how good it makes me feel to know that all the metal 'brothers' are being successful."

Yet, while metal acts such as Def Leppard have depended on a conservative "boy next door" image to convey their hard rocking

tunes. Twisted Sister is anything but the kind of band whose style is designed to attract concert promoters and radio programmers. With their fondness for outrageous makeup and equally uncompromising song topics, Twisted Sister knows that they've taken the long road to the top.

Twisted Sister: "We don't mind shocking people, but off stage we're pretty normal."

'We've been using the makeup for years," Snider said. "It's not a rip-off of Kiss, and it's sure not a rip-off of Motley Crue. We're unique in our approach and our attitude. Actually, people see us on stage and assume we're just as crazy off stage. We couldn't be. We've never believed in the 'live fast and die young' attitude. We're almost boring when we're not performing. We sit around saving our energy for the stage. That's the only way to survive and have any longevity. When you've been trying to make it for as long as we have, you learn that patience can be your best virtue," he said with a laugh. "When you're trying to sell something like Twisted Sister, you got to be prepared to wait forever!"□





#### by Marc Shapiro

If you thought Hit Parader's first look at Los Angeles' Heavy Metal scene was hot, you're going to cream your jeans with this second peek at L.A.'s diversified and always entertaining heavy metal underground.

Admittedly, there isn't a whole lot of subtlety in this crop of headbangers, but what they may lack in progressive skills, they more than make up for with excessive doses of volume, feedback and the uncanny ability to make an audience's ears bleed.

First up are local black-leather-and-bondagefavorites BITCH; a band who quite literally whip it. The group has been together a shade under three years, and is fronted by the leather dominatrice Betsy. Bitch combine monolithic metal music, kinky subject matter (as typified by the songs Be My Slave and Leatherbound) and a nearly X-rated live show which employs such joyful toys as handcuffs, whips and chains to create a really strange rock experience.

The members of Bitch claim they have more going for them than an image of kinky sex. Betsy, however, sums up the band's attraction in quite deviant terms when she says, "Our audience is made up of a lot of young boys and they sure like

to get whipped."

**HELLION** is a true Heavy Metal success story. From humble beginnings as a hard rock Top 40 band, whose self-promoted "bring your own booze" outdoor shows are a footnote in local metal lore, the band has evolved into a tight-knit and totally believable group of party-hearty rockers. Led by the infamous Ann Boleyn, Hellion's image and straight ahead rock and roll style have made them popular both locally and abroad (Hellion recently completed a tour of Europe).

Take an impressionable group of teenagers, lock them in a room where the only source of amusement is the film Road Warrior and keep them there for six weeks. What you'll most likely get is something akin to ARMORED SAINT, a group of armor-encrusted madmen, who on a good night, sound like they were the victims of some weird experiment in which the first three Black Sabbath albums were melted down to liquid form and injected into their veins.

ROUGH CUTT have taken a page out of Van Halen's book of strutting macho metal. A popular club attraction for a number of years, the band recently came under the tutorial wing of Ronnie

#### City Of Angels Spawns New Generation Of Metal Merchants.



Hellion: Led by the infamous Ann Boleyn, they're a heavy metal success story.



Pandemonium: The three Brothers Resch give this band a special sound.

James Dio, who has acted as guidance counselor for the band as well as producer of recent demo tapes. If who you know counts for anything, these noise boys should be popping up on some major league vinyl in the not-too-distant future.

PANDEMONIUM is a perfect example of looks being deceiving. This Los Angeles group's squeaky clean appearance and pretty boy looks would lead one to believe that the heaviest music this band was into was Air Supply. But once they plug in those guitars, it's bruising rock and roll done up in a way that even non Angelinos can appreciate.

Also for your consideration is the ruckus being raised by the likes of SIN, THE WILD, SAVAGE GRACE and MEGADETH.

BITCH'S Damnation Alley EP and Be My Slave album are available on Metal Blade

HELLION has a mini-LP available on Bongus Lodus Records (P.O. Box 67-D-05, Century City, CA 90067

ARMORED SAINT's new album is available on Chrysalis Records.

PANDEMONIUM's album, Heavy Metal Soldiers, is available on Metal Blade Records.

## Pick hil

## Black N' Blue

West Coast Rockers Burst
Upon Scene With Debut Album.

#### by Adrianne Stone

Watching the heavy metal quintet Black N' Blue rehearse their set in a Los Angeles studio gives one the impression they're viewing the birth of America's answer to Def Leppard — youthful, shaggy-haired musicians pounding out catchy, melodic ock tunes to an imaginary audience of millions.

But, the proof-of-the-pudding in rock and roll is the live act. If you can't cut it live, you might as well pack up your amps and go home — as thousands have ... and many more thousands will — dreams shattered, future bleak, the struggling few survivors fighting between their ranks for a position in the always unstable world of rock.

Black N' Blue live are like a keg of untapped dynamite ... ready to explode. These

youths deliver a blistering, raunch-packed hour-long set of pungent originals which get the packed house of metal zealots as sweat-drenched as the band members themselves. It's this kind of frenzied, hit after hit set that showcases the emerging talents of the '80s ... and keeps bands like Black N' Blue in the vanguard of primal metal troopers.

Yet, unlike their contemporaries, Black N' Blue bypassed the New York Dolls/Motley Crue connection and opted instead for a torn T-shirt or two, tight pants and sneakers. They laid low on the makeup and hairspray route as well, focusing their energy on the music instead. By doing so, they've built up a hardy and loyal following. "Me and Jeff got kicked out of our high school band for playing too loud," boasts Patrick Young, bassist of the hard rocking quintet. "Around that time, we decided, 'To hell with it, we'll form our own hand' "

That devil-may-care determination is what brought Patrick and his flock; Jaime St. James (vocalist), Tommy Thayer (guitarist), Pete Holmes (drummer) and Jeff Warner (guitarist) on a hell-bent-for-success migration south from their native Oregon to join the Heavy Metal Militia in Los Angeles.

Now, a mere 18 months after their debut, the band has hooked up with a manager who St. James describes as "This Italian guy who owns a pizzeria." "But," he quickly adds, "he knows the business." Evidently, the boys have made a shrewd alliance; they've promoted a local beer, Grolsch. "It sounds like something you do after you drink too much of it," snickers Jaime. They've consistently sold out regional shows (most recently 1,500 seats at the Country club, a premier rock venue), and most importantly, the boisterous bunch have signed with a major record label which releases their debut album this month.

"We're real excited about the album," gushes Tommy as he drums his fingers impatiently on his long legs. "We flew out to Germany in January because we got Dieter Dierks (who's worked with the Scorpions) to produce it for us. He's amazing, really. He taught us a lot, and it was really our first time in the studio."

The LP includes some of their concert classics — Hold on to Eighteen, a tune extolling the virtues of remaining a teenager, Wicked Bitch, a tribute to an obviously nasty lass, and The Strong Will Rock.

But, how, we ask, does a youthful assemblage of lads such as Black N' Blue survive in a metropolis glutted with blue-black hair dye, spray jobs and the "Crue" look?

"Simple," shrugs Jaime, "we're original. We don't need anyone to dictate to us what is the 'correct' thing to do. We're a rock band ... we just rock as hard as we can."□



Black N' Blue (left to right); Jaime St. James (vocals); Tommy Thayer (guitar), Patrick Young (bass), Pete Holmes (drums), Jeff Warner (guitar).

#### by Charley Crespo



#### **Hyts**

Out of Y&T country comes another hard rocking group, Hyts. Lead guitarist/vocalist Pat Little and drummer Roy Garcia left a local San Francisco band called Nimbus four years ago to form Hyts, a group whose vision was to draw inspiration from classic rockers like the Yardbirds and Cream as well as contemporary groups like Journey and Loverboy. Hyts was filled out with keyboardist/guitarist Tommy Thompson and bassist Stan Miller. The group's rocking debut album is self-titled.

"We want to be a success and sell lots of records," Little said. "We've got a lot of hard work ahead of us, and believe me, we're

ready for it."



#### **Shrapnel**

Until recently, Shrapnel was known for its ongoing "war games," dressing on stage in army fatigues and brandishing toy M-16s, plastic bandoliers and American flags. The drum kit was surrounded by sand bags, making the stage look like a combat zone. On tour, the band members would get flack from hotel managers who didn't appreciate the games they played to amuse themselves, in which the band would divide into two teams for search and destroy missions.

"The most money we'd make on tour was like \$100 at a time, so we couldn't go out anywhere," explained vocalist Dave Wyndorf. "We'd play football in the hallways and army games in the elevators. Unfortunately, a lot of people didn't get the joke. People thought we were political, but we don't think rock and roll should preach. Our songs come from emotion, even if it's just being in love with a cheeseburger."

Formed three years ago, Shrapnel quickly became a headlining band in New York's club circuit. Norman Mailer has publicly been a supporter of the group; so has Marvel Comics, which portrayed Shrapnel in its 1980 Spiderman Annual as a band of pied pipers. After several self-released singles, the group (Wyndorf, guitarists Dave Vogt and Daniel Rey, bassist Philip Caivano and drummer Dan Clayton) has finally recorded a five-song EP called Shrapnel for national release.

## Shooting stars

#### Metallica



Vocalist/rhythm guitarist James Hetfield and drummer Lars Ulrich started Metallica three years ago with a vision of creating the fastest, heaviest and best headbanger music available in the United States. In a short time, the heavy metal quartet had conquered the club circuit on its homeground, Los Angeles. Seeking new environs, Metallica headed north to the Bay Area, where the group found anxious fans trashing the opening act in anticipation of the headliners. Metallica met with similar reception everywhere it went, even though the only vinyl available at the time was a poorly recorded *Hit The Lights* on the **Metal Massacre** L.A. band compilation albums.

Last year they relesed the album Kill 'Em All, and on the strength of that vinyl output, virtually all of the European hard rock magazines outside of the United Kingdom voted Metallica (Ulrich, Hetfield, guitarist Kirk Hammett and bassist Cliff Burton) the top heavy metal band of 1983. As a result, the group is spending three months of 1984 touring the continent. The rest of the heavy metal underground may succumb to Metallica now that their new, four song Ride The Lightning mini-album is available worldwide.

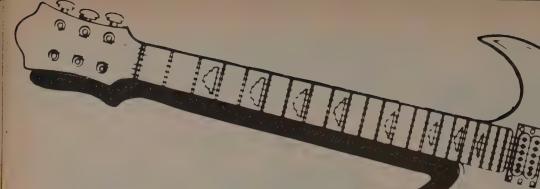
#### **Great White**



The members of Great White claim that their self-released minialbum, **Out Of The Night**, was the first independent record to get heavy rotation on KMET in Los Angeles. Their hometown following multiplied, and recently a headlining appearance at the Troubadour (capacity 375) reportedly drew 2,000 heavy metal fans.

With the release of the group's self-titled debut album, another Hollywood hard rock animal is unleashed nationally. Great White is Jack Russell (vocals), Mark Kendall (guitar), Gary Holland (drums) and Lorne Black (bass).

"We're still so broke we have to shower with our jeans on to save on laundry costs," Russell stated. "We may be broke, but we didn't sell any of our determination. We are a close band, and we are our own bosses."



# GUITAR



## DAVE MURRAY

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?: Ten years ago.

WHY DID YOU START? So that I could pose in front of my bedroom mirror!

FIRST TYPE OF GUITAR: A Woolworth's Top 20.

MUSICAL TRAINING: None.

EARLY INFLUENCES: Free, Eric Clapton and Jimi Hendrix.

FIRST PUBLIC PERFORMANCE: With Adrian Smith at a Clapton church hall.

FIRST APPEARANCE ON RECORD: The Soundhouse Tapes with Iron Maiden.

**RECORDING BANDS: Iron Maiden** 

OTHER VINYL APPEARANCES: None

**EQUIPMENT (LIVE):** Six 50-watt Marshall amps and six 4x12-Marshall cabinets. One Mesa Boogie Combo and a Pete Cornish custom pedal and effects board, which includes MXR Phaser, MXR Distortion, Flanger Cry-Baby Wah-Wah and a digital delay. The guitars I use are three 1957 Fender Strats and one Ibanez Destroyer.

STUDIO EQUIPMENT: As above but with only two Marshall cabs and tops with the Mesa Boogie.

MOST MEMORABLE SOLO ON RECORD: Killers as an instance, but really none specifically.

OTHER GUITARISTS YOU ADMIRE: Paul Kossoff, Jimi Hendrix and Eddie Van Halen, to name only three of the many I admire.□



### that lethal sting

## CORPIONS

by Andy Secher

With their latest LP, Love At First Sting, proving to be the most successful album of their 12-year career, few rock fans can deny that the Scorpions have finally achieved the stellar Stateside status they've long been seeking. With the album already passing the million sales plateau, and their national tour an instant sellout wherever it goes, the Scorps have reached the top of the hard rock world at last. "This is incredible fun," vocalist Klaus Meine said with an impish smile. "Headlining an American tour, and hearing your music on the radio all the time is exciting — especially when you've had to overcome as many obstacles as we have in order to get here."

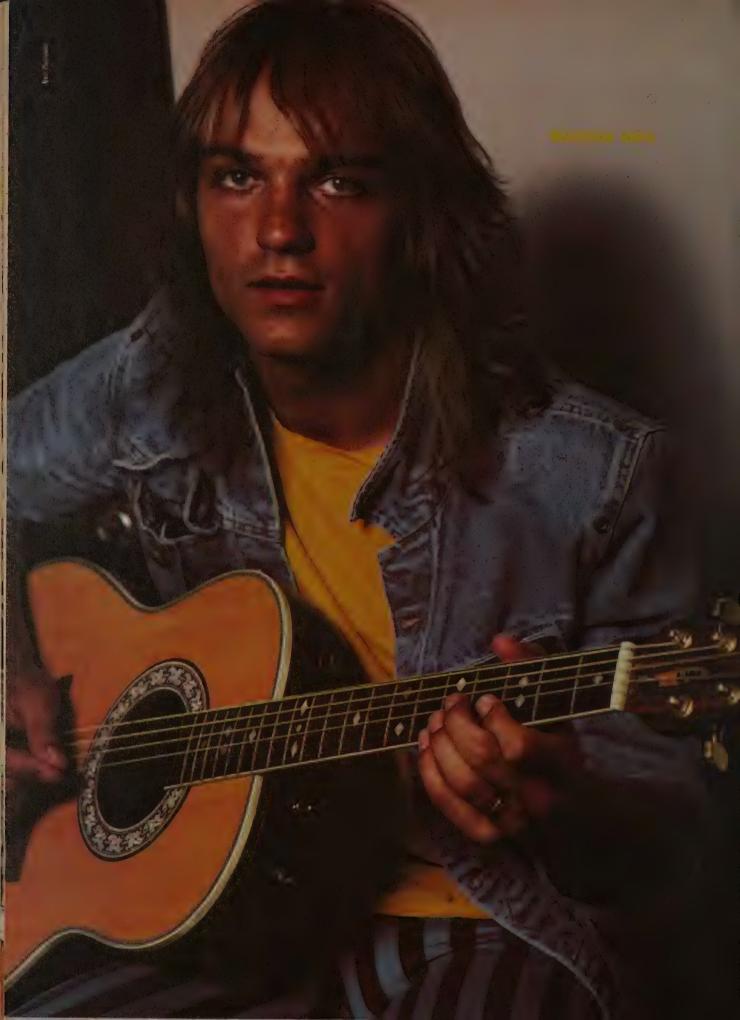
One of those obstacles was the fact that only five years ago the band's American label told this hard rocking quintet that the States were just not ready for the Scorpions' blood-and-guts rock and roll sound. Drawing on a determination fostered by growing up in the blue collar environs of Hannover, Germany, the band decided to take matters into their own hands—they dropped their U.S. label, and made success in

America their number one priority.

"That was a very critical time for us," Meine recalled. 
"We had been playing around Europe and the Orient for 
six or seven years, and we wanted to break through in 
the biggest rock and roll market — the United States. 
Our albums had been released here, but we were never 
able to come over and tour. The label just never gave us 
any support. They kept giving us ridiculous excuses

like, 'Americans will only listen to English hard rock bands.' For awhile we actually believed them. Then we began to realize that good rock and roll is good rock and roll no matter where you're from.

"That's when we changed record companies," he added. "We knew that to be considered a great band we'd have to get some recognition in America, and we knew that it might take years of touring for us to get that



recognition. Actually, our estimations weren't that far off. It has taken us about six years of touring in order to headline all across the country. We made the right choice at the right time, because I don't know if we would have made it if we had waited a few years longer."

During their early years, the Scorpions were quite content with their reputation as Germany's best heavy metal band. The group's roots date back to when Meine met Rudolf and Michael Schenker. The trio soon formed a band called Copernicus which then evolved into the Scorpions. "It was very strange in the early days," Klaus said. "Rudolf and I were both in our early 20s, while Michael was six years younger. He had been playing professionally for a number of years by then, and he'd already gotten into a bit of trouble with drinking, so his father was very suspicious about him joining another band."

"Michael was a bit strange back then," brother Rudolf recalled. "But I would do anything for him. I had a beautiful Flying-V at the time, and he was playing a Les Paul. One day he asked me if I wanted to trade. Of course, I really didn't want to, but Michael was my brother, so I did. I didn't play a 'V' again until Michael left the band."

That early Scorpions incarnation made one album, Lonesome Crow, which as Meine recalled, "Mixed a variety of hard rock influences together." Drawing upon the styles of Led Zeppelin, Deep Purple and Jimi Hendrix with equal aplomb, the Scorpions' debut effort drew attention in European hard rock circles, while being totally ignored on this side of the Atlantic. In fact, the album remains the only Scorpions LP never to have been released in America.

Following the release of **Lonesome Crow**, the band hit the road, touring England and Europe as the opening act for UFO. During one of the band's sets, UFO vocalist Phil Mogg spied Michael Schenker's guitar excursions propelling the Scorpions along, and decided that the blond axe demon would be the perfect addition to his band. Before the night was over, the Scorpions found themselves on the road without a lead guitarist. "It was a horrible situation, and in retrospect an unfortunate one for Michael," Rudolf said. "But, Michael's always been one to do things on the spur of the moment."

The band returned to Germany where they held auditions to find a new lead guitarist. They soon discovered Ulrich Roth, a Hendrix-inspired Stratocaster master whose wailing lead work brought a new intensity to the band's sound. With Roth aboard, the group reeled off a series of tight, often compelling hard rock albums such as Fly To The Rainbow, In Trance and Virgin Killers. Despite some great songs, the band's suggestive album covers often drew more attention than the Scorps' music.

"It was so frustrating for us," Meine said. "During the time that Uli was in the band, hard rock was in something of a decline. Punk rock was happening, and other trends just seemed to stand in our way. We never gave any thought to selling out our musical beliefs, so we just decided to wait patiently."

Following the release of the band's live **Tokyo Tapes** LP, just as the Scorps was on the verge of signing a new record deal and venturing to America for the first time, Roth mysteriously left the band. The reason for this departure on the eve of the band's greatest success has remained a secret, with Meine dismissing the incident with the simple explanation, "He just felt that he wanted to go in a different musical direction than the rest of us." Without missing a beat, the band called upon a then-unemployed Michael Schenker to help finish work on their next album, **Lovedrive**.

"Michael had just left UFO, and he needed us at the time, and we needed him," Meine said. "We quickly saw that he was in no condition to become a permanent member of the band, but his help got us through a very

difficult time."

During the Lovedrive sessions, the band had uncovered another Hannover guitarist named Matthias Jabs, who had been a member of a number of local club acts. Jabs was invited to sit in on some of the Lovedrive recordings to see how he'd interact with the other band members. The chemistry between the Scorps and Jabs was immediate, and when it was determined that Michael Schenker was not physically fit to continue, Jabs was asked to become a full-fledged Scorpion. "It was very exciting for me," he said. "I had followed the

"We know how to party, but we know how to rock as well."

Scorpions all my life —they were the local heroes — and to actually become a member of the band was incredible!"

Lovedrive proved to be the turning point for the band, with the album's success finally bringing them to America in 1979. Touring with the likes of Rainbow and Kiss, the Scorps won a dedicated following that reacted

enthusiastically to the group's delicate blend of metal and melody. With their foothold in America secured, over the next few years the Scorpions toured continually, taking only enough time off the road to crank out such album smashes as Animal Magnetism, and 1982's platinum selling Blackout.

"We had waited so long for our opportunity to tour America that we weren't going to waste it," Meine said, explaining the band's hectic touring schedule. "We gave ourselves plenty of time to record, but the road became an equally important priority. We've tried to achieve a balance between time in the studio and time on tour."

Never has that delicate balance been more in evidence than on the group's current world tour. With Love At First Sting an international best seller, and the tour promising to generate gross revenues surpassing \$10 million, it seems that the Scorpions have finally reached the proverbial pot of gold at rainbow's end.

"The success we're enjoying now does make all the years of hard work seem worthwhile," Meine said with a laugh. "Now it's easy to look back and smile. It surely wasn't so easy when we were living through the hard times. We like to think that we're just beginning to reach our potential. We know that the best times still lie ahead. The Scorpions always believe that the future will be better — even when we have no complaints about the present."

Mark Weiss



Klaus Meine: "Headlining this tour is unquestionably the highlight of our career."

III PARADER





## the noize boyz

Kevin DuBrow Tells All About Success, Failure and Randy Rhoads.

by Don Mueller ———

To many rock and roll fans, Quiet Riot burst upon the scene last year as the ultimate "overnight sensations." Few people realized, however, that Quiet Riot's vocalist Kevin DuBrow had been slogging away for nearly a decade in Los Angeles with a series of bands known as Quiet Riot before finally making it big. As we sat talking to Kevin recently, he wanted it known that despite the multi-platinum success the band currently enjoys, he doesn't want the past forgotten.

**Hit Parader**: Kevin, what does success mean to you?

Kevin DuBrow: It means fulfilling a fantasy that's eight years old. That's how long I've been putting up with people telling me that Quiet Riot sucked and that I couldn't sing. We've overcome a lot in this band, and because of that we're able to enjoy our success that much more — it makes it that much sweeter.

**HP:** Tell us about the early days with Quiet Riot. How was it working with Randy Rhoads?

KD: Randy was my best friend in the world. He was simply the most amazing musician and the

most amazing person I've ever met. A lot of the time just seeing his commitment and his talent kept me going in the early days. Actually, this Quiet Riot has nothing to do with the Quiet Riot that Randy was in. The only constant between those two groups is me. Rudy Sarzo was in the first band, but he didn't join until our last year. He has his picture on one of our albums, but he didn't even play on it. That's why the early history of Quiet Riot really isn't relevant any more.

**HP:** But isn't it true that Quiet Riot released two albums that featured Rhoads on guitar?

KD: Well...yes, there were two albums released

in Japan by a group called Quiet Riot, but those records really have no connection with the band that recorded Metal Health. The band that recorded those two albums will never exist again. In fact, the band that recorded Metal Health was actually known as DuBrow at the time of the recording sessions. We didn't change our name to Quiet Riot until after Metal Health was recorded.

HP: Is there any chance that those two Japanese albums will ever see the light of day in America? KD: CBS in America would love to get hold of those albums. But we're not even letting the

Japanese imports into the country anymore. This just isn't the right time for those albums to start surfacing here. They'll give everyone a very distorted picture of Quiet Riot, and we don't want that. I own all the master recordings to those albums, and I have them tucked away safely at home. If and when the time is right, maybe we'll do something with them — but that's a big if.

HP: Let's look ahead instead of behind for a minute. How do you hope to follow up the success of Metal Health? Was there a great deal of pressure on the band to make the new album, Condition Critical, as good if not better?

KD: There's no pressure because the new album is simply better than Metal Health. It's like Metal Health, Vol. II, but the material is stronger. We actually had enough material for a couple of albums, so this LP is really strong. We've had a number of tunes ready for a long time — we were just waiting for the right opportunity to release the album.

HP: Originally, I know you wanted to have the new album out by April. Obviously, that didn't happen. Why did you delay the album's release? KD: Quite honestly, I didn't want Quiet Riot to suffer from overexposure. There were artists like Peter Frampton or Cheap Trick who just played themselves out. People got tired of hearing them. We don't want that to happen to us. We'd rather sit on an album for a couple of months than find out that we're oversaturating the market. I'm sure there are people out there who are big fans of ours who just got a little sick of hearing Cum On Feel The Noize. It's not that they don't like us or the song, it's just that they've had enough for the time being.

HP: That attitude seems the antithesis of the normal philosophy of taking full advantage of being a hot band.

KD: In a way it is, I guess. But I'm concerned about the band's longevity. I don't want us to be a "One Hit Wonder." I want to give the airwaves a break from us. I want people clamoring for every new Quiet Riot album. I'm not comparing us to any other bands, but I remember what it used to be like when Led Zeppelin would release an album that people had been anticipating for a couple of years. They went crazy! Maybe it would be fun to have it like that for us eventually.

HP: Can you give us any further insight into the recording of the new album? Is it true that following the success of Cum On Feel The Noize, you considered doing another Slade song?

KD: (laughing) I heard that rumor too. Maybe we'll do Mama Weer All Crazee Now sometime in the future. We have a lot of great original material. I want the band recognized for those songs, not just cover tunes.

HP: We know that Quiet Riot is huge in America, and that the band has always maintained a large following in Japan, but what about the rest of the rock world?

KD: We toured England with Judas Priest a few months back, and that was a lot of fun. Everything that's ever influenced me in rock and roll has been British, so going over there for the first time was very exciting. But I must admit that I'm not that impressed by the English anymore. I'm not talking about the bands that were my big influence, but I've seen a lot of the younger

groups come over to America with a real cocky attitude. They think that just because they're English they can say and do anything. I don't buy that

# "We're the Beatles of heavy metal."

HP: We've heard that you're not that crazy about flying. How did you handle the cross-Atlantic trip to Europe?

KD: Sometimes you have to do things you don't like to do. Flying is one of those things I've never been particularly fond of, but I put up with it because it's the only way I can get to the places where I can do what I enjoy most — play rock and roll. I've never been too keen on flying, and I imagine what happened to Randy only reinforced my fears. We had an experience a few months back where AC/DC personally invited us to open a show for them in Seattle. We had to fly from South Carolina to get there, play the show, and

then fly back the same night. That's tough to do when you don't like flying in the first place.

**HP**: How has the success of Quiet Riot changed your life?

KD: We're the Beatles of Heavy Metal (laughs). By that I mean that we appeal to everyone. We're not one of those bands that only have teenage girls screaming after them, or just guys who come to bang their heads against the floor. We appeal to the hardcore metalists, but we also have a lot of girls and younger kids in our fan club as well. I'm surely not comparing us to the Beatles in terms of talent — it's just that we both have a very broad-based appeal. But back to the question. The success really hasn't changed us that much. The ones it's changed are our parents.

HP: How has it changed them?

KD: They're celebrating now. They have sons that play in a band that's become a household word. They're getting a real kick out of it. But



DuBrow on stage: "I don't want to see Quiet Riot suffer from overexposure."



# VideQiew

#### by Dianne Noel

Judas Priest has lived up to their promise and released a video off their extremely successful **Defenders of the Faith** LP. *Freewheel Burning* leapt onto immediate medium rotation on MTV. Who could blame that cable network for showing it three times a day; Priest videos like *Heading Out to the Highway* and *Breaking the Law* have been well-known crowd pleasers, and *Heading Out* still enjoys regular MTV exposure, three years after its release. Still, it's about time we have a new video by this band from Birmingham, England!

Before Freewheel Burning was selected as the song to be immortalized in film, Rob Halford talked about the style Judas Priest has set out to achieve in their clips. "All our videos try to display a heavy metal quality. Judas Priest truly are defenders of the heavy metal faith! Our older videos and even the newer ones show us in one light — as a heavy metal band." Freewheel Burning certainly lives up to the lead singer's words, as it features exciting footage of the group performing their metal hearts out!

Somehow, you wouldn't think there would be a connection between these heavy metal heroes and the infamous English punk rock band, the Sex Pistols. But there is; Julian Temple is a film producer who worked on a projected Pistols' picture, **The Great Rock 'n Roll Swindle.** Since those wild and woolly
punk days of '78, Temple has become heavily
involved in music video — and he has
produced several clips for Judas Priest!

Obviously, Priest is not a group to jump from producer to producer! Temple gives them that "defender of the heavy metal faith" look they, and their rabid fans, all crave. Temple has produced Heading Out to the Highway, Don't Go, Hot Rockin', Breaking the Law and You've Got Another Thing Comin' as well as their latest. These videos have often incorporated footage of the band performing as well as a more conceptual plot, like the car race in Heading Out to the Highway.

It's not surprising that Judas Priest has relied heavily on videos and the shows that play them to get attention and win new fans. Music like Priest's hard-driving, uncompromising heavy metal, often has a hard time getting played on the radio. Outlets like MTV have been far more open to hard

Also, Priest by nature, puts a lot of thought and care into how they come across visually. "It is first and foremost an entertaining visual performance," Halford has said of the group's stage show. "The visuals are very beautiful to look at, they're not nasty or weird. You get the total raw, aggressive, evil energy of what we do on stage — and then these beautiful effects with the lights and everything else." Now you also get this feeling from watching

Priest videos.

#### WE WANT OUR MTV

MTV has been pretty good to heavy metal maniacs these days ... almost like a best friend, in fact. Among the HM vids in heavy rotation so far this year have been Looks That Kill by Motley Crue, Quiet Riot's Metal Health and Van Halen's Jump. Clips in medium rotation have included Tied Up In Love by Ted Nugent, Ozzy's Bark At The Moon and Can't Let You Go by Rainbow. The airplay of that Motley Crue clip is particularly amazing — a couple of Video Views back I told you of the time members of that group presented a cake to a chief honcho in MTV-land and promptly beat it to bits with a chain!

#### A COOL VIDEO

One new videotape/videodisc which sounds like a winner is Cool Cats: 25 Years Of Rock 'n' Roll Style. This MGM/UA Home Video release features what its ad copy calls "the stars and styles that broke all the rules while they wrote the book on Rock 'n' Roll." Thirty-four performers appear in live and concert footage, including such favorites as the Stones, Kiss and the Stray Cats. Sounds cool to me ... perhaps someone will come up with a heavy metal anthology like that one of these days. Hmm ... the titles Heavy Metal Monsters pops into my head, or maybe Metal Mania ... what do YOU think?!



Judas Priest: "All our videos display a heavy metal quality."

# INSTRUMENTALLY SPEAKING

-by Michael Shore

I don't know how they did it, but they did. Korg, that is. We've covered Korg here before — their new modular effects pedal setup, their excellent BX-3 and CX-3 portable organs, their various digital and analog synthesizers, their tuners and other accessories. All fine stuff. But now Korg have taken a giant step that should lead them right into the heart of any young music enthusiast with big dreams and a tiny wallet. They've come up with what just might be the synth deal of the decade.

It's called the Korg Poly 800. It's a fully professional digitally programmable, eight voice polyphonic synthesizer with a four octave keyboard. This wonder unit is carried in a sleek modern case that, with the 800 inside, weighs only 13 pounds. Here are the 800's features: eight polyphonic voices available at any time for the whole keyboard. These can be "doubled" to layer two voices onto each note, for thicker, more complex voicings. There are 64 different programs that can be instantly accessed with a digital control system (that's why the control board is covered with lighted numerical readouts instead of the usual knob and sliders you find on an old analog synth); full edit capacity for instant temporary or permanent changes of any program during performance; 50 control parameters for each program; a unique envelope generator (to control the shape or "envelope" of the synthesized sound) with *six* individual parameters (attack, decay, slope, break-point, sustain and release) instead of the usual four (attack, decay, sustain, release), for more expressive control.

If that wasn't enough, there's also a noise generator with individual note articulation to "humanize" synthesized instrument sounds and dramatize special effects sounds; the ability to save individual patches in the keyboard memory and off-load them onto tape in 14 seconds; on-board (that is, in the synth, rather than an external extra) stereo chorus; a builtin polyphonic sequencer: a springloaded joystick control for pitchbend, vibrato and filter modulation; a MIDI interface (MIDI is the crucial new standard adopted by digital synth and home computer manufacturers, so that synths may be connected to and controlled by personal

computers).

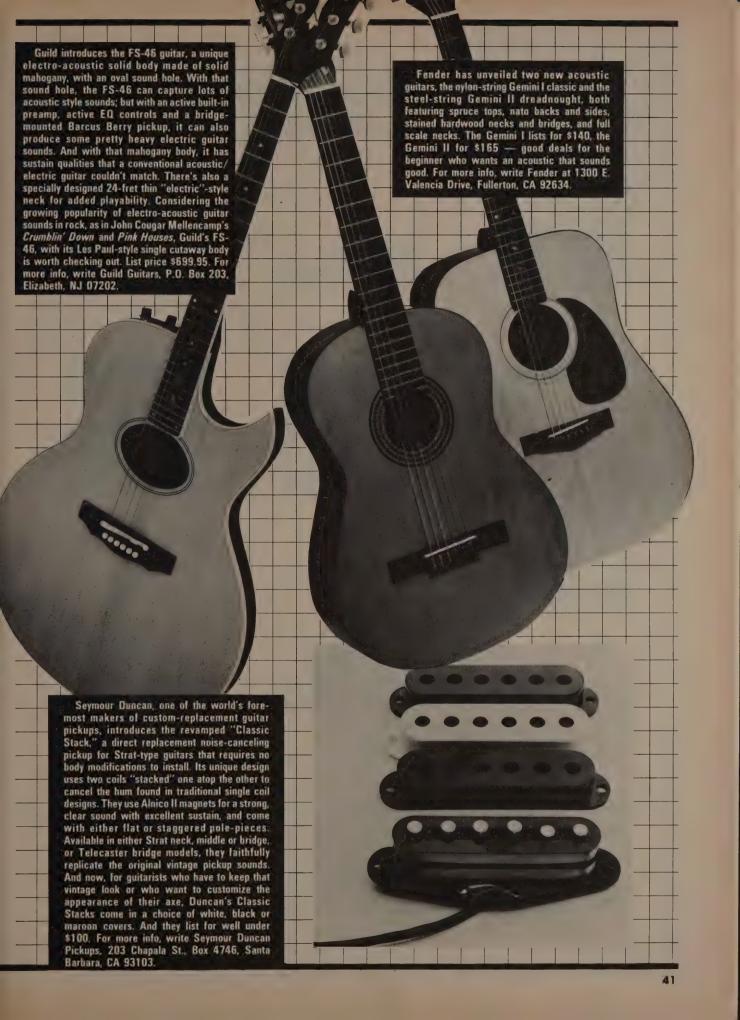
The Korg Poly 800 can be either AC or battery powered, and has fittings for the attachment of a strap so the player can wear it around their neck during live performance — which is something you can do practically,



since it does weigh only 13 pounds.

Now. I know all that technical mumbo jumbo is hard to decipher if you're not a tech-head. In plain English, though, it means that the Korg Poly 800 has just about all the features of professional digitally-controlled polyphonic synthesizers like Korg's Poly-61, or Roland's Jupiter-8 or Juno-60, or the Prophet 5 — you know, the high tech jobs you always see being used in MTV videos.

But those synths usually cost at least \$2,000. The best news about the amazing Korg Poly 800 is that its list price is only \$795. That's right,\$795. In other words, Korg has met the Casio challenge head on. And while that may be bad news for Casio (though I wouldn't count the enterprizing Japanese out just yet), it's fantastic news for any aspiring keyboardist.



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# Song Index

49/Against All Odds (Take A Look At Me Now) 44/Authority Song

43/Catch Me I'm Falling

55/Do You Love Me

43/I'm Stepping Out 59/It's My Life

47/Longest Time, The

53/Oh Sherrie

55/Rock You Like A Hurricane

58/Sister Christian 50/Some Heads Are Gonna Roll 54/Sweet Jane

59/Without You

#### I'M STEPPING OUT

(As recorded by John Lennon)

JOHN LENNON

Woke up this morning
Blues around my head
No need to ask the reason why
Went to the kitchen
And lit a cigarette
Blew my worries to the sky.

I'm stepping out I'm stepping out I'm stepping out I'm stepping out.

If it don't feel right
You don't have to do it
Just leave a message on the phone
And tell them to screw it
After all is said and done

You can't go pleasin' everyone So screw it.

> I'm stepping out I'm stepping out I'm stepping out baby I'm stepping out.

Baby's sleeping
The cats have all been blessed
Ain't nothing doing on TV
Summer repeat
Put on my space suit
I got to look my best
I'm going out to do the city.

I'm stepping out I'm stepping out I'm stepping out babe I'm stepping out Boogie.

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# CATCH ME I'M FALLING

(As recorded by Real Life)

**DAVID STERRY** 

I lay down to rest my head My soul to keep the night I dread It's no dream.

Slumber comes as darkness falls And shadows dance across my walls It's no dream.

But I never sleep alone (Wake up don't sleep) My dreams become so real to me I unplug the phone (Wake up don't sleep) While the night is young.

I lay down to rest my head My soul to keep the night I dread It's no dream.

There's a face before my eyes are closed

But I can recognize the danger there.

Slumber comes as darkness falls And shadows dance across my walls It's no dream.

But I never sleep alone
(Wake up don't sleep)
My dreams become so real to me
I unplug the phone
(Wake up don't sleep)
While the night is young
Catch me I'm falling down again
I know it's a dream
But just the same.

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#### **AUTHORITY SONG**

(As recorded by John Cougar Mellencamp)

JOHN COUGAR MELLENCAMP

They like to getyou in a compromising position

Yeah they like to get you there and smile in your face

They think they're so cute when they got you in that condition

But I think it's a total disgrace.

And I say
I fight authority, authority always
wins

Well I fight authority, authority always wins

Well I been doing it since I was a young kid and I've come out grinning Well I fight authority, authority

always wins.

I call up my preacher I say, "Give me strength for round five"

He said, "You don't need no strength, you need to grow up son"

I said, "Growing up leads to growing old and then to dying

And dying to me don't sound like all that much fun."

I fight authority, authority always

wins

Well I fight authority, authority always wins

Well I been doing it since I was a young kid and I've come out grinning Well I fight authority, authority always wins.

I say oh no no no

I say oh no no no I say oh no no no

I fight authority, authority always wins

I fight authority, authority always wins

I been doing it since I was a young kid and I've come out grinning Well I fight authority, authority always wins.

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#### THE LONGEST TIME

(As recorded by Billy Joel)

**BILLY JOEL** 

Oh oh oh For the longest time Oh oh oh For the longest time.

If you said goodbye to me tonight There would still be music left to write

What else could I do
I'm so inspired by you
That hasn't happened for the
longest time.

Once I thought my innocence was gone

Now I know that happiness goes on That's where you found me When you put your arms around me I haven't been there for the longest time.

Oh oh oh
For the longest time
Oh oh oh
For the longest
I'm that voice you're hearing in the
hall
And the greatest miracle of all
Is how I need you
And how you needed me too
That hasn't happened for the
longest time.

Maybe this won't last very long
But you feel so right
And I could be wrong
Maybe I've been hoping too hard
But I've gone this far
And it's more than I hoped for.

Who knows how much further we'll go on
Maybe I'll be sorry when you're gone
I'll take my chances
I forgot how nice romance is
I haven't been there for the longest time.

I had second thoughts at the start
I said to myself
Hold on to your heart
Now I know the woman that you are
You're wonderful so far
And it's more than I hoped for.

I don't care what consequence it brings
I have been a fool for lesser things
I want you so bad
I think you ought to know that
I intend to hold you for
The longest time.

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This is your last chance! In this issue, Hit Parader concludes the Total Band Sweepstakes. This contest is open to all our readers where local laws allow.

The grand prize in Sweepstakes #6 is the SH101 Mobile Synthesizer from Roland.

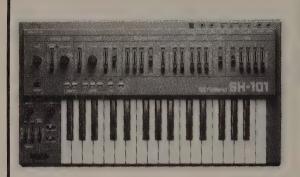
To enter, just fill out the coupon below and return it to us before July 20, 1984. No purchase is necessary. On August 3, 1984, Hit Parader will hold a drawing to see who the lucky winners will be. Winners will be notified.

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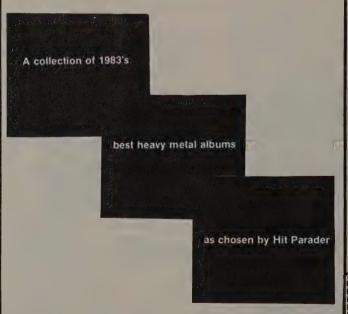
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- 2. You may enter as often as you like.
- 3. The decision of the judges is final.
- 4. All winners will be announced in future issues of Hit Parader.
- 5. All prizes will be awarded as described, with no cash substitutions allowed.
- 6. All entries for Sweepstakes #6 must be postmarked by midnight, July 20, 1984.

#### Third Prize

50 additional winners will be given a one-year subscription to Hit Parader — America's best rock and roll magazine.



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#### **AGAINST ALL ODDS** (Take A Look At Me (From the Columbia **Motion Picture** "Against All Odds")

(As recorded by Phil Collins)

#### **PHIL COLLINS**

How can I just let you walk away Just let you leave without a trace When I stand here taking ev'ry breath with you ooh You're the only one who really knew me at all.

How can you just walk away from

When all I can do is watch you leave 'Cause we shared the laughter and the pain

And even shared the tears You're the only one who really knew me at all.

So take a look at me now There's just an empty space And there's nothing left here to remind me

Just the mem'ry of your face Well take a look at me now 'Cause there's just an empty space And you comin' back to me Is against the odds And that's what I've got to face.

I wish I could just make you turn around

Turn around and see me cry There's so much I need to say to you So many reasons why You're the only one who really knew me at all.

So take a look at me now Well there's just an empty space And there's nothing left here to remind me

Just the mem'ry of your face Now take a look at me now 'Cause there's just an empty space But to wait for you is all I can do And that's what I've got to face.

Take a good look at me now 'Cause I'll still be standing here And you comin' back to me is against all odds It's the chance I've got to take.

Take a look at me now.

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#### SOME HEADS ARE **GONNA ROLL**

(As recorded by Judas Priest)

**BOB HALLIGAN, JR.** 

You can look to the left And look to the right But you will live in danger tonight When the enemy comes He will never be heard He'll blow your mind And not say a word.

> **Blinding lights** Flashing colors Sleepless nights If the man with the power Can't keep it under control.

Some heads are gonna roll Some heads are gonna roll Some heads are gonna roll Some heads are gonna roll.

The power-mad freaks Who are ruling the earth Will show how little they think you're worth

With animal lust they'll devour your life And slice your world to bits like a knife.

> One last day Burning hell fire You're blown away If the man with the power Can't keep it under control.

Some heads are gonna roll Some heads are gonna roll Some heads are gonna roll Some heads are gonna roll.

Know what it's like When you're taken for granted There goes your life It's so underhanded.

If the man with the power Can't keep it under control.

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#### **Total Band Sweepstakes #1 Winners**

Hit Parader is proud to report that our offices were bombarded with more than 20,000 entries to the Total Band Sweepstakes #1!! Here is a complete list of winners. Congratulations and keep entering! You may win again!

> The Grand Prize Winner of the Randy Rhoads Guitar



David Lara -Colorado

Ten second prize winners of the heavy metal album collection are:

Rae Lynn Tumulis, CT Derek Kroll, IL Jeffrey Payne, MA Dominick Incantalupo, NJ Tom Dziuk, NM Ray Laracuente, NY Mike Vickers, NC Christopher McRae, TX Henry Reyna, TX Tom Strauss, VA

The fifty additional winners of a 1-year subscription to Hit Parader are:

> Jeff Tessitore, AZ Rolf Hartsell, AR Ron Lee Burris, CA Caralee Clarke, CA Joann Fanti, CA Theresa Hayashi, CA Maria Ross, CA Aaron Thomas, CA Tina Thurston, CA Steve Sunnaborg, CA Mando Villalobos, CA Donna Allen, CT Jesse Ehnert, FL Andrew Yeomanson, FL Kathy Haage, HI Wes Garnson, ID

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liust wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!

Craig Steinmetz, Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!! Doug Murray, Dundee, MI

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I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.

Robert Williams, Fulton, MO



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel\* The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me. Mike Carrillo, El Monte, CA These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!

Maurice Field, Martin, TN

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#### OH SHERRIE

(As recorded by Steve Perry)

STEVE PERRY RANDY GOODRUM **BILL CUOMO** CRAIG KRAMPF

You should've been gone Knowing how I made you feel And I should've been gone After all your words of steel Oh I must've been a dreamer And I must've been someone else And we should've been over.

> Oh Sherrie our love Holds on, holds on Oh Sherrie our love Holds on, holds on.

But I want to let go You'll go on hurtin' me You'd be better off alone If I'm not who you thought I'd be.

But you know that there's a fever Oh that you'll never find nowhere else Can't you feel it burnin'

On and on.

Oh Sherrie our love Holds on, holds on Oh Sherrie our love

Holds on, holds on Oh Sherrie.

But I should've been gone Long ago far away And you should've been gone Now I know just why you stay.

> Oh Sherrie our love Holds on, holds on Oh Sherrie our love Holds on, holds on Oh Sherrie our love Holds on, holds on,

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#### SWEET JANE

(As recorded by the Jim Carroll Band)

#### LOU REED Standin' on a corner

Got suitcase in my hand Jack is in his corset Jane's in her vest And me I'm in a rock 'n' roll band Ridin' in a Stute Bear Cat Lou You know at home diff'rent times An all the forts they studied use of verse

And those ladies they rolled their eves.

> **Sweet Jane** Sweet Jane Sweet Jane.

Jackie is a banker And Jane she's the clerk And both of them save their monies And when they make it home from work

Ooh sittin' down by the fire The radio does play Plays the March Of The Wooden Soldier

And you can hear Jane say.

**Sweet Jane Sweet Jane** Sweet Jane.

Some people, some people they like to go out dancin'

And there's other people like us who got to work

And then there's these evil dudes out there

They're gonna tell you that life is just dirt

But women never really think And the villains watching they always blink their eyes

And little kids are the only ones that blush And that the sad sad sad life is just a

dive But anyone whoever had a heart

They wouldn't want to turn around and break it

And anyone whoever played at a party We all have

You wouldn't want to turn around and hear.

> Sweet Jane Sweet Jane **Sweet Jane** Sweet Jane.

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#### **ROCK YOU LIKE A** HURRICANE

(As recorded by the Scorpions)

**KLAUS MEINE HERMAN RAREBELL RUDOLF SCHENKER** 

It's early morning The sun comes out Last night was shaking And pretty loud My cat is purring And scratches my skin So what is wrong With another sin The bitch is hungry She needs to tell So give her inches And feed her well More days to come New places to go I've got to leave It's time for a show.

Here I am Rock you like a hurricane Here I am Rock you like a hurricane.

My body is burning It starts to shout Desire is coming It breaks out loud Lust is in cages Till storm breaks loose Just have to make it With someone I choose

The night is calling I have to go The wolf is hungry He runs to show He's lickin' his lips He's ready to win On the hunt tonight For love at first sting.

Here I am Rock you like a hurricane Here I am - Rock you like a hurricane Here I am Rock you like a hurricane Here I am Rock you like a hurricane.

> It's early morning The sun comes out Last night was shaking And pretty loud My cat is purring And scratches my skin So what is wrong With another sin The night is calling I have to go The wolf is hungry He runs to show He's lickin' his lips He's ready to win On the hunt tonight For love at first sting.

Here I am Rock you like a hurricane. (Repeat)

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#### DO YOU LOVE ME

(As recorded by Andy Fraser)

BERRY GORDY

Do you love me I can really move Do you love me I said I'm in the groove Do you love me Do vou really love me now Now that I can dance Watch me now.

Work work Gonna work it out baby Work work Drive me crazv Work work With just a little bit of soul child.

I can rock it and roll it Do the slam Tell me baby Do you like it like that Come on and tell me, tell me, tell me yeah.

Do you love me I can really move Do you love me Well I'm in the groove Do you love me Do you really love me now Now that I, I can dance Hit me now.

Work work Come on and wire me up baby Work work Drive me crazy Work work I bet you're feelin' kinda cold now.

I can rock it and roll it Do the slam Tell me baby now Do you like it like that Come on and tell me, tell me, tell me yeah. (Repeat chorus)

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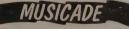
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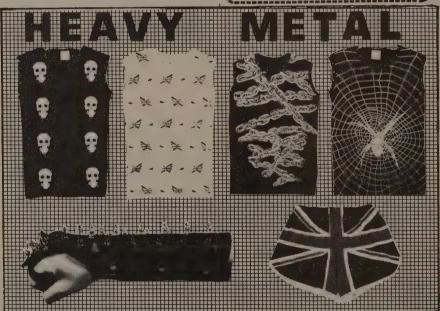


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(As recorded by Night Ranger)

KELLY KEAGY

Sister Christian

Oh the time has come And you know that you're the only To say O.K. Where you going What you looking for You know those boys

Don't want to play no more with you

It's true.

You're motoring What's your price for flight In finding mister right You'll be alright tonight.

Babe you know You're growing up so fast And mama's worrying That you won't last To say let's play Sister Christian There's so much in life Don't you give it up

Before your time is due It's true It's true yeah.

Motoring What's your price for flight You've got him in your sight And driving thru the night Motoring What's your price for flight In finding mister right You'll be alright tonight.

Motoring What's your price for flight In finding mister right You'll be alright tonight. (Repeat)

Sister Christian Oh the time has come And you know that you're the only one To say O.K. But you're motoring You're motoring.

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#### IT'S MY LIFE

(As recorded by Talk Talk)

MARK HOLLIS
TONY FRIESE-GREENE

Funny how I find myself in love with you

If I could buy my reasoning
I'd pay to lose
One half won't do.

One half won't do.

Funny how I blind myself I never knew

If I was sometimes played upon Afraid to lose.

I've asked myself How much do you commit yourself.

It's my life
Don't you forget
It's my life
It never ends.
I'd tell myself
What good you do
Convince myself.
It's my life
Don't you forget
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Don't you forget
Caught in the crowd
It never ends
It's my life.

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#### WITHOUT YOU

(As recorded by David Bowie)

#### BOWIE

Just when I'm ready to throw in my hand

Just when the best things in life are gone

I look into your eyes.
There's no smoke without fire
You're exactly who I want to be with
Without you

What would I do.

And when I'm willing to call it a day

Just when I won't take another

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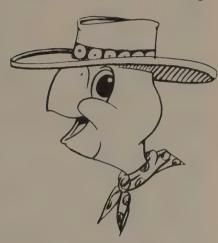
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# FASTIMAN



band on the run

Fastway (left to right): Fast Eddie Clarke, David King, Jerry Shirley, Charlie McCracken.

#### British Power Trio Look For Stardom With Second Album.

#### by Sylvie Simmons

For more than six years he was the guitarist in Motorhead, the band that many Brits and Smirnoff drinkers considered the "Best Heavy Metal Band in the World" — the loudest, the nastiest, the filthiest, the toughest — a band so hot that metal chairs would melt into festival seating wherever they played, a band so quick only hummingbirds could headbang to it.

Fast Eddie Clarke! Toto never asked him to help out on a session, Loverboy never copied his riffs, but Fast Eddie Clarke probably sent more kids running to the closet to drag out a tennis racket to play in front of the mirror than any heavy metal axeman you'd care to name. For six-and-a-half glorious years.

But — as Wendy O. Williams must say when she peels off the black electric tape from her bosom after another night's show — rock and roll can be a painfully sticky business. After threatening to quit the group on several occasions, Clarke finally found dealing with Lemmy and Philthy "too much to handle," and he left the "Best Heavy Metal Band in the World" for

good. What's more, he claimed his new group would stress such strange metal concepts as subtlety, sophistication, musicianship and class — a bit like Kareem Abdul Jabbar reckoning he'd always wanted to be a jockey, or David Lee Roth revealing a dislike of mirrors!

The initial lineup, which included ex-UFO bassist Pete Way (hence Fastway), broke up quicker than the average Motorhead track when Way left to first join Ozzy Osbourne and later form his own band, Waysted. But Eddie got straight back to business, recruiting former Humble Pie drummer Jerry Shirley, veteran bass player Charlie McCracken (who replaced session

man Micky Feat) and a young Robert Plant-type, 20-year-old David King from Dublin, Ireland. True to Clarke's word, Fastway put out a classy, self-titled debut album, with Eddie abandoning speed and chic histrionics for the kind of subtle, soaring guitar he hadn't played in years.

'There're all these kids out there," reckons Eddie, "who've never heard that early '70s, late '60s, Deep Purple, Led Zeppelin kind of stuff. All they've heard is that bludgeoning rock and getyour-ears-pinned-back stuff. So we made a point of going out and trying to recreate this thing where you can hear the vocals and everything. Because Heavy Metal's become a bandwagon job now. The leather — that pisses me off! That's why we're going around with the short hair and the pretty look," he says of his new shoulderlength locks. "We'll be a tart band, fuck it! That's the only way to get across that Heavy Metal is not the be all and end all. There were better things going on before.

"And if it worked before, why shouldn't it work again? I think the kids deserve a little bit of quality in

their music, and dynamics. Cream used to give it some dynamics and Bowie used to do it with the Spiders from Mars. All of these bands have died, broken up. There's nobody now. All these bands come out with fucking sixfoot-high platform shoes going, 'Eyyy motherfuckers!!!' I can't stand that! I wanted us to be like a breath of fresh air."

Well, there were plenty of metal heads craving fresh air in the States. After just two tours, opening for Iron Maiden and AC/DC, Fastway built up a formidable following, selling more copies of their debut album in the U.S. than Motorhead's entire catalog.

'On our last tour here with Motorhead, we walked on stage and went crrrrrrrr for 40 minutes and then walked off, and I think the crowd didn't quite know what happened to them. I thought after we'd spent a quarter of a million dollars and three and a half months over here that America didn't like Motorhead very much! So I was a bit apprehensive coming back here so soon after leaving Motorhead. I was a bit more relaxed than I was in England, but at least in England it was 'Fast Eddie! Woaaaagh!' Over here it was 'Who are you? Never heard of you!' But once we got out there...

The countries' opinions were reversed. The English press wrote Fastway off as boring old hasbeens; the Americans hailed them as the "Next Big Thing."

"Without the American side being so popular," suggests Eddie, "I don't think we would have been asked to do another album. So you can say because the American people liked Fastway so much that we got an opportunity to do this new record." This one is titled All Fired Up and was recorded in London, with Eddie Kramer once again producing. The band set aside two months for recording, starting around three in the afternoon and taking a screwdriver break at five. "The pubs open at 5:30, you see, and what we do is go out for a refreshment and then come back and do a couple more hours! It's pretty loose, we sneak in when we feel like it, but that's because we did so much work in America, spent so much time on the road and got so much done in advance.

"About 50 percent of the material was written on tour — at sound checks and stuff. It needs finalizing, because it's a bit rough writing things that way, but it gave us the basic ideas to start from."

Those basic ideas have evolved

into songs like *Hung Up On Love*, *Telephone*, the title track and "a steaming ballad" called *Stranger*. "We've got a couple," grins Eddie, "of what could turn out to be classics of our time!"

All Fastway's members have joined in the songwriting, including now-permanent bassist McCracken, "it adds another string to our bow," laughs Eddie. "Yes, everything's a lot easier this time. It's all falling into place — I must be the luckiest guy under the sun."

"If we weren't so popular in America, we might never had gotten the chance to make the new album."

The second Fastway album, like a second screwdriver, is the same only better: you know what it's going to feel like, only it's smoother, stronger, and better put together. The debut album had some good songs, classy professional stuff such as Easy Livin' and Say What You Will but overall it sounded a bit untried — tentative compared with the band's blowtorch live shows.

After a few months treading the boards as a bottom-of-the-bill act, however, Jerry Shirley and Charlie McCracken have developed into a tight, powerhouse rhythm section, Fast Eddie's guitar work has become confident and comfortable, and Dave King's killer vocal chords have stopped hiding behind his



Fast Eddie: "We don't want to be part of the heavy metal bandwagon."

tonsils and roared out like a champ. In other words, practice makes perfect.

"If you imagine us being on the road for the Iron Maiden and AC/DC tours," says Eddie, "we've obviously improved as a band. It would have been fierce if we'd gotten worse, wouldn't it? And everyone seems to be more positive than they have been. We're going in the same direction, but we're a year older. It's just a natural progression of the band's already-developed style, only it's come together a lot easier."

There were some — heathens every one of them — who predicted that Fastway wouldn't last past one album. Even Eddie said that he was worried young David would get lured away by singerless big bands waving dollars in front of his eyes.

"Those comments were made," Eddie chuckles, "at time when the success wasn't too good in England, and it wasn't particularly fantastic in America, either! But as soon as things start picking up, so does your confidence. No, I actually think this band has a very long future, especially with this new album."

And especially in the States?
"We're not aiming our material at America, but we're aiming to come back to America as soon as possible. We'll definitely tour the U.S. first. In our business, you've got to go where people like to hear you. It'll probably be another Def Leppard syndrome, and Led Zeppelin — they had the same problem. Use the pair in conjunction — I like the overtones!"

The Motorhead days superstardom in England, hero worship in the vodka factories and bankruptcy in the States - are ancient history for Eddie now. "It's not like I've never been in it. I really loved that band - really touching stuff! And I'm a very loyal geezer. But it does seem like a long time ago. You probably heard that they've fallen apart now, so Lemmy's put together a new band a four piece no less. That gave me a little twinge. I thought, oh blimey, I wonder who he'll get this time. I am following their career quite closely.'

So he didn't offer to step back

"No no no! Those days are past and gone now. Really, I don't like to look back that much. I like to be a go-getter rather than resting on my laurels and relying on past glories. Anyway, Fastway's much more comfortable than it was with Motorhead."

# IMPORT ALBUMS



Rating system: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

by Andy Secher

#### Warlock,

#### Burning The Witches

With the success of the Scorpions and Accept, the German hard rock scene has never been healthier. Warlock, a Dusseldorf-based quintet,

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# ☐ RUSH☐ MOTLEY CRUE

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expand the melodic metal approach used so effectively by their Teutonic brethren by incorporating a variety of science fiction elements into their volatile sound. On songs such as After The Bomb, Homicide Rocker and Metal Racer, guitarists Rudy Graf and Peter Szigeti, vocalist Dorothy Pesch, bassist Frank Rittel and drummer Michael Eurich combine traditional metal skills with just enough freshness to produce a first-rate product. Rating: \*\*\*\*

## **Oz**, Fire In The Brain

Perhaps no country is growing faster as a stronghold for heavy metal than Sweden. With thousands of metal-mad Swedes beginning to pick up guitars and turning their amps to "10," impressive new Scandinavian bands are virtually flooding the hard rock market. One of the more noteworthy of these groups is the Stockholm-based quintet Oz, who blend a no-holds-barred instrumental approach with the gravel-voiced histrionics of singer Ape De Martini. On songs like Search Lights and Megalomaniac, this combination yields a sound that seems determined to instantly curdle brain matter. Rating: \*\*\*

## FN Guns, FN Guns

One of the most impressive debuts in recent days has come from this Belgian quintet, FN Guns. On their five song EP, bassist Christian Forthomme, vocalist Steve Shorter, drummer Marc Van Neyghem and guitarist Dany Dubois mix power-house riffs with songs that possess a surprising degree of melody. While the band's material often wanders too close to the sound pioneered by the likes of Judas Priest, for a debut effort FN Guns is a record to make note of. Rating: \*\*\*

#### Cross Fire, See You In Hell

In the wake of Iron Maiden, Motley Crue and Ozzy, it seems that every band that has metallic aspirations has picked up the Satanic gauntlet to give their music that needed touch of credibility. Unfortunately, while the masters of "devil rock" perform their numbers with tongue firmly planted in cheek, some new bands — such as Cross Fire — seem to take their demonic leaning all-tooseriously. On their album See You In Hell, this German band seems intent on presenting every musical and lyrical cliche in the annals of shock rock. Rating: \*\*

#### Thunderfire, Thunderfire

Aside from Vandenberg and Golden Earring, the Netherlands have never been a stronghold for rock and roll. Thunderfire, a five-man band based in Amsterdam, seem determined to change that. On their self-titled debut album, guitarists Ion Toyton and Malcolm Murray, drummer Rock O'Nelly, bassist Barry Wayste and vocalist Freddy Fiskens play with just enough fire and determination to counteract the limited creativity of their one dimensional approach. On songs such as *Crazy Cat* and *Headbangers* they show that they may be a band to watch for in the years to come. Rating: \*\*\*

We wish to thank the Record Exchange, Inc., 1378 North Main St. PO Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. They may also be contacted by calling 415-930-7878 (Free catalogue available.)□



Oz: Sweden's newest entry into the heavy metal sweepstakes.

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# Legendary Trio

Legendary Trio
Return To Action
With Grace Under
Pressure.

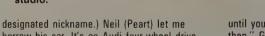
#### by Bill Banasiewicz

DATELINE 1976 — An angry Rush fan hacked it out with yet another Philadelphia disc jockey to have his favorite band aired. Deejay's reply, "Rush is raucous! They're awful. That band will always be a bar band." Statements like that only gave the fan renewed determination.

1980 — The fan's wish came true — Rush is on the 'Spirit of Radio', daily.

NEW YEAR'S DAY 1984 — After a subsequent friendship, many interviews, and some 82 Rush concerts later, that same fan (myself, of course) was invited by Alex Lifeson and Geddy Lee to travel north to Quebec's Le Studio to look in on how the band recorded their latest LP Grace Under Pressure.

JANUARY 12, 1984 — On a blustery Montreal day, Geddy Lee (complete with toque) awaited my arrival at Dorvalle International Airport. The flight was an hour late. Geddy said, "What's new, B-Man? (My



Alex Lifeson: He skied through sub-zero temperatures to reach the band's recording

designated nickname.) Neil (Peart) let me borrow his car. It's an Audi four-wheel drive turbo. It's got great pickup!"

We shot north up the freeway a

We shot north up the freeway, a picturesque road in the middle of winter, amid many snow-covered ski trails. On the drive up we discussed the upcoming baseball season, one of Geddy's favorite topics. I interjected, "Geddy, I'm really looking forward to hearing the new tunes. I still have those three songs you debuted at New York's Radio City Music Hall last September going around in my head." Including soundchecks, I probably heard them 40 or 50 times.

"I'm anxious to play them for you. Wait

until you hear the songs we've written since then," Geddy replied. "I think the material is very strong. This is the longest we've ever taken actually writing an album. I'm really proud of the new songs."

On a back road in Northern Quebec we turned off, and entered the driveway to Le Studio's homey guest house. "We'll go to the house before the studio, so you can drop off your things."

Outside, Geddy gestured to two trails atop the four-feet-plus of snow that covered everything and remarked, "That's the trail Neil and Alex cross-country ski to the studio on. The studio is right across the lake." Geddy asked, "Are you cold enough yet, B-Man?" I responded, "It feels great!" My exuberance for being with my idols made me forget the minus forty degree wind-chill factor.

Driving later, we approached a beautiful wooden building standing among scenic snow-covered mountains. Walking up to Le Studio, Alex Lifeson's blistering guitar gradually got louder. I began to walk faster; after all, I am one of their biggest fans, and couldn't wait to hear the new music. Alex was working on Between the Wheels. The guitar work on the track was simply incredible! What I found out then, and what all Rush fans have discovered

since is that Alex got some amazing sounds recorded on **Grace Under Pressure**. Upon entering, Geddy gives me the studio tour. "Make yourself at home, and feel free to ask any questions."

# "This is the longest we've ever taken to write an album."

Atter a few fleeting hours in the studio, it was back to the house for dinner, where a great meal was prepared by "Awesome Andre," the famous French chef. After dinner Geddy and I raced to the television to watch

the hockey game between the Montreal Canadians and the New York Islanders, broadcast in French. Both Geddy and I wanted the Canadians to win, but they lost 7-3. While we were absorbed in the game, however, Alex continued working on overdubs all night

Friday morning saw Neil drive to Toronto to work on the album cover with Hugh Syme, while Geddy and I walked over to the studio. where Alex and co-producer Pete Henderson were working on Afterimage. Alex sat in the control room playing his guitar, with the amps set up in the vocal room. He would then hear the basic track and his quitar track through the control room monitors, turned up to maximum volume. I would just sit there with Pete, Geddy, and Alex. To see the band work together was just amazing. It was apparent that they were very close, lifelong friends. All are extremely funny, and this combined with the English wit of Henderson made for some hilarious moments. These light-hearted interludes were necessary diversions, as the amount of work that goes into the recording of an album is immense, with week after week of long nights in the control room.

Alex continued working on Afterimage, through the day and night. It's a song that Henderson felt, "Is a track that is strong enough to stand on its own. It's a natural single."

At the end of Alex's session, Pete played me all eight songs on **Grace Under Pressure** in the control room, loud! Quite an experience.

Saturday morning Geddy had a glowing smile on his face. He just found out his wife Nancy would be visiting.

All day Geddy kept repeating, "It's weird sounds weekend," making reference to the fact that they were going to be recording various sound effects for the record this weekend. Anything and everything became potential sounds for the album, including noise from a television set and steam whistling through a cappuccino machine. Those sounds would then be added to the songs Kid Gloves, Red Sector A, Between the Wheels, and Early Distant Warning.

After a full day in the studio blending sounds and music, the evening meal was special. It was the birthday of Rush's synthesizer technician Jack Secret, and a great time was had by all, complete with hats and noise makers. True to form, Alex made the most noise!

On Tuesday, I got a chance to discuss the album with Neil as he worked with a marimba in the studio. After hearing Neil's lyrics, I asked, "Is it one specific person you're writing about?" Neil responded, "B-Man, do you think I'd go to all that trouble just for one person?" I persisted, "Are the songs related?" Neil smiles. "There is a thread running through them. We'll discuss them after you get the album."

This went on for a week or so — the greatest time I've ever had. The material on **Grace Under Pressure** is a refined musical progression, with state-of-the-art recording, and the best songs ever played by Rush.

At the week's conclusion, I was saddened to leave my friends, and their music.

However, the sight of the chauffeur-driven limo to take me back eased the pain, but just a little.



Geddy Lee: His vocal range continues to expand on Rush's latest LP.

# Caught in the act



Ozzy (left) with Jake 'E' Lee: "Some people are coming to see me saw off someone's legs."

#### by Andy Secher

The scalpers hung outside of New York's Madison Square Garden like a pack of wolves waiting for dinner to amble by. "Got a couple in the orchestra for \$50," one of the street vendors yelped as a pair of cherubic Oz fans strolled by. "Fifty for the pair?" one of the apple-cheeked kids asked in excitement. "Grow up, man," came the cold reply. "That's \$50 apiece. \$60 for you."

The carnival-like atmosphere which pervaded the streets and avenues around the Garden was mirrored inside the legendary arena. More than 20,000 crazed members of Osbourne's army had packed the hall to its bursting point, and as they paraded around the Garden in their denim-and-leathers, one could sense that a wild and crazy evening was already underway. "Ozzy Rules, Sabbath Drools," proclaimed one banner that slowly wove its way through the venue's multi-tiered stands drawing cheers or jeers, depending on the viewers' state of inebriation. While the Garden sold no beer, there was plenty of liquid refreshment on hand, as sheepskin wine bags and Jack Daniels hip flasks seemed to outnumber the people on hand for the great event.

As the crowd was being worked to a fevered pitch by opening act Motley Crue, backstage Ozzy calmly sat in a dressing room chair slowly sipping a Pepsi. "I love playing Madison Square Garden," he said with a demonic smile, his eyes devilishly bright. "It brings back so many great memories for me. New York was the very first place I played in America with Sabbath, and every time I come back here it's a real kick in the ass for me. I've been scared of New York for a long time — I always worried that there were people crazier than me out there. But I feel much more comfortable now. I feel like it's a second home."

Following a 30 minute intermission, during which time the Crue's "City in Flames" backdrop was taken down and Ozzy's huge "Fun House" set was assembled, Osbourne hit the stage. With

billowing smoke clouds rolling down a long central staircase, and band members Jake 'E.' Lee, Don Airey, Carmine Appice and Bob Daisley assuming their positions behind his Ozzness, the show quickly rose to a climactic level. "Do you want to get crazy?" Ozzy extolled the adoring throng over and over again, as he pumped his "V" salute in the air, and a pair of mechanical bats behind him began moving in fits of aerobic passion.

Tearing into his 90 minute set with enough energy to keep the city of Des Moines lit for a month, Ozzy had the crowd on its feet from the first note. Mixing such new favorites as Bark At The Moon with old standbys like Crazy Train and Flying High Again, Oz and band put on a tight, well-structured set that may have lacked in spontaneity, but more than made up for that deficiency in terms of sheer rock and roll power.

Aside from Ozzy's usual stage stomping looniness, the unquestioned star of the evening was guitarist Jake 'E.' Lee who used the stage props, and his faster-than-light fingers to create an appearance that was both visually and musically exhilarating. The young San Diego-born axe whiz surely didn't make anyone in the audience forget the late, great Randy Rhoads when he attacked the opening chords of *Revelation Mother Earth*, but his flying fret work proved that he is a rising star in his own right.

The show culminated in predictable fashion with Ozzy performing the Sabbath chestnut *Iron Man* before returning to encore with *Paranoid*. With a final, "Goodnight, we love you," he was gone, leaving the still-packed auditorium begging for more.

Later that evening, at a small private party held in honor of his sold-out Garden appearance, Ozzy explained why this tour has special significance for him. "I feel very much in control on stage this time around," he said. "I'm still as crazy as ever, but I don't feel I have to bite the heads off animals to attract attention. I know that some people are paying just to see me saw off someone's legs, but those days are gone." Then he added with a sly smile, "But you never know when they may come back!"



